

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

March 5, 1968

Mrs. Edith Halpert
465 Park Avenue
New York, N. Y.

Dear Edith:

Jim Harithas and I expect to be in New York on Tuesday, March 19 and wonder if we could have the pleasure of visiting you in the late afternoon of that day.

Next year is going to be our Centennial, and we would like to get your views on some of our ideas for celebrating this special event.

Cordial regards,

Sincerely,


Director

HWW:mvg

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

March 11, 1968

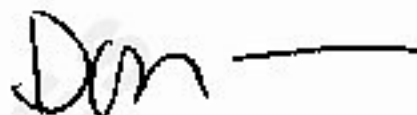
Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Tracy:

I have asked Beth Phillips who is in charge of our photographic collection to send you a copy of Zorach's VICTORY.

There may be a slight delay as I believe the sculpture has not been photographed. Beth will nevertheless hurry the job along.

Sincerely yours,



Donald R. McClelland
Associate Curator, Lending Collections

Records. It is as shown
on enclosed envelope & on
check — Annene, Marie, Hansen
96784.

Thank you,

Joanne Trotter

P.S. I wish I had 5 of Joanne's
paintings; — I so enjoy
what I do have.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Contract No. 2.19.68.1

Agreement of Loan to the
CARROLL REECE MUSEUM

19 FEBRUARY 1968

I, THE DOWNTOWN GALLERY, do hereby loan to the Carroll Reece Museum for the purpose of the JUSTICE AND THE PALETTE EXHIBITION the below stated items: FOR THE PERIOD OF 10 MARCH - 28 APRIL

<u>QUANTITY</u>	<u>ITEM</u>	<u>VALUE</u>
1	BEN SHAHN, BARTOLOMEO VANZETTI, 1938-1941 ^{Gouache}	N.F.S. Insurance \$4000.
1	BEN SHAHN, THE PASSION OF SACCO AND VANZETTI, ¹⁹⁵⁸ 22x30"	N.F.S. Insurance \$375.

LENDER: _____

Museum Recipient: J. Hampsten
Title: RESEARCH CURATOR

Date: _____

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D. GORDON JOHNSTON, M. D.

WILLIAM J. THORPE, M. D.

WILLIAM F. BURGOS, M. D.

PATHOLOGICAL ANATOMY
CLINICAL PATHOLOGY
DIAGNOSTIC RADIOISOTOPIES

3003 LOMA VISTA ROAD, VENTURA, CALIF. 93003, PHONE 648-2781

March 4, 1968

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park Avenue
New York, New York 10022

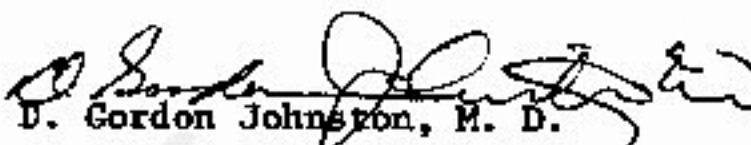
Dear Mrs. Halpert:

We have been intested in some day acquiring one of the works of Ben Shahn.

Would it be possible for you to send us a brochure or catalog of work available by him? We are especially interested in his work performed during the thirties but would like to know of all that is available from which we might be able to choose.

Respectfully yours,

DGJ:qb


D. Gordon Johnston, M. D.

Print to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 28, 1968

Mr. George K. Shortess
R.D. 2, Box 275
Williamsport, Penna. 17701

Dear Mr. Shortess:

Thank you for your letter and the offer
to let us see your work.

For many years The Downtown Gallery has
concentrated almost exclusively on the
work of those artists on its regular
roster, most of whom have been associ-
ated with this Gallery since the 1930's
- or earlier. At this juncture, we do
not anticipate making any additions to
this roster. However, with the many
galleries now operating in New York,
it should not be difficult for an art-
ist of talent to make the appropriate
affiliation.

Sincerely yours,

Tracy Miller

Not to publishing information regarding sales transactions,
recorders are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 1, 1968

Miss Dorothy C. Miller
Senior Curator of Painting and Sculpture
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10012

Dear Miss Miller:

Thank you for your letter of January 19, 1968. I should very much appreciate your contacting Mrs. Sheeler about the painting. As you will see from the enclosed letter copy, I wrote to Mrs. Halpert also. I regret that I did not enclose dimensions. I am new to this sort of thing and I did not realize this was an important consideration. I should say that it is 23" x 30".

By all means you may mention this painting to Mr. David W. Scott. The former owner was Mrs. Helene I. (Paul) Fagan of Honolulu. I cannot tell you how long it was in her possession. The Museum received the painting as a part of a bequest to the Museum from her Estate.

I may say further that the principal reason I am anxious to establish a monetary value is that this institution is not a fine art museum and the painting is inappropriate to our collections. An art museum has expressed an interest in acquiring the painting and has suggested an exchange. Before pursuing the proposed exchange, however, the Trustees of this institution have directed me to determine insofar as possible an approximate monetary value so that we may be guided in our negotiations. Any assistance you can provide will be greatly appreciated.

Sincerely yours,

Roland W. Force
Director

cc. - Mrs. Edith G. Halpert
Director, The Downtown Gallery
New York City

So, dear lady, I wait!

If you have by this time determined which
of those Kunyoski lithographs you have in
duplicate you may forward the titles - or
catalogue number (if such exists) - along
with the prices and I will then act accordingly.
Otherwise, please expect a further delay.

As for Dove, Demuth and Stella (Joseph)
it is as I thought. Never - had I seen any
graphs exhibited or reproduced but then
that certainly did not omit the possibility
of there being any. Doubtless you are right -
certainly you are more knowledgeable as
that group.

If I can see my way clear to visit
New York in the near future - I shall accept
your kindness in showing me what works
you would then have available.

Thanking you once again for your
reply to my requests, I remain,
Most Sincerely,
B. Weber, Jr.

P.S. Did Mr. Kunyoski ever do an etching?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(c) The term "art dealer" means a person [other than a public auctioneer] engaged in the business of selling works of fine art[.], other than a person exclusively engaged in the business of selling goods at public auction.

(d) The term "person" means an individual, partnership, corporation, association or other group, however organized.

(e) The term "on consignment" means that no title to or estate in the goods or right to possession thereof superior to that of the consignor vests in the consignee, notwithstanding the consignee's power or authority to transfer and convey, to a third person, all of the right, title and interest of the consignor, in and to such goods.

220. Artist-art dealer relationships.

1. Any custom, practice or usage of the trade to the contrary notwithstanding, whenever an artist delivers or causes to be delivered a work of fine art of his own creation to an art dealer for the purpose of exhibition and/or sale [, or exhibition and sale, to the public] on a commission, [or] fee or other basis of compensation, the delivery to and acceptance thereof by the art dealer is deemed to be "on consignment" and such art dealer shall thereafter, with respect to the said work of fine art, be deemed to be the agent of such artist [.] and any proceeds from the sale of such work of fine art are trust funds in the hands of the consignee for the benefit of the consignor.

[2. It shall be unlawful for the consignee of a work of fine art to secrete, withhold, or otherwise appropriate to his own use or that of any person other than the consignor, his heirs or

Artist: Daubigny

Title of work: not known

Oil on canvas

Dimensions: 14" x 11"

Other information: Depicts a river with girl driving 3 geese
along bank, set against bright blue sky.

Artist: James Stark

Title of work: not known

Oil on canvas

Dimensions: 13" x 18"

Other information: Depicts 2 or 3 cows and a horse under
a tree beside a pond.

Any information concerning the above should be directed to:

The Superintendent of Police
Kent County Constabulary
Police Station
Tunbridge Wells, Kent, England

or to the Art Dealers Association of America, Inc.

Gilbert S. Edelson

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

February 21, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York 10022 New York

Dear Edith:

First of all, I have to tell you that your telephone call was upsetting to me, as I could not understand what kind of credit you would have expected on our invitation. I sent you as soon as I could, the catalogue and I left instructions with the University office to send you an additional five copies. I do not know why they should not have arrived by now, although they were not sent by air.

The exhibition opening was highly successful and ever since the response from the public and the students is most enthusiastic, and I feel deeply rewarded for the hundreds of hours which were absorbed by the preparation for this exhibition.

Santa Barbara does not get too often coverage of art events in the Los Angeles Times. Therefore I am very pleased about the enclosed clipping. I trust the touring of the exhibition for which I have now worked out all details, will be as successful as this initial exhibition.

For the last two weeks I am able to move around more freely, and I hope that you too feel better and better.

With best wishes

Yours

A handwritten signature in dark ink, appearing to read "Ala".

Mrs. Ala Story
Staff Specialist in Art
University of California
Santa Barbara, California

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Richard Hood
President

Stella Drabkin
Mildred Dillon
Vice Presidents

Edith Greger Halpert
Mrs. Philip Klein
Dorothy Hale Litchfield
Kneeland McNulty
Bertha von Muehsigler
Carl Zigruss
Honorary Vice Presidents

Bernard A. Kohn
Treasurer

Edythe Ferris
Recording Secretary

Ethel Ashton
Dorothy Hutton
Corresponding Secretaries

Hester Cunningham
Arthur Flory
Samuel Mailin
Paul Shanh
Benton Sprague
Burton Wasserman
Council

ACPS

AMERICAN COLOR PRINT SOCIETY

February 20, 1968

Dear Mrs Halpert

Since we did not hear further from you about the Sonia Wettin Award we presumed that you were out of town. But, as you had indicated a desire to have the award continued we included it as usual in this years annual. It was given to Eileen Leiber for a print called "Duet of an Artist" which will, after the show, be placed in the ACPS collection at the Philadelphia Museum of Art and credited Sonia Wettin Award.

Your check should be made payable to American Color Print Society and forwarded to me at Philadelphia College of Art, Broad and Pine Sts. Philadelphia, Pa 19102

This years exhibition is being held at the New Jersey State Museum in Trenton through April 14 and I am sure you will enjoy seeing it if you come over. A larger exhibition area this year gave us a chance to include the work of a number of new artists who we could not show in smaller quarters. A catalog is enclosed

Richard Hood

February 28, 1968

Mr. Richard L. Hunt
Collection Department
Diners Club
10 Columbus Circle
New York, New York 10019

Re: Acct. No.
1709-3733-8

Dear Mr. Hunt:

We have today received your reminder that our account is past due.

I believe that our bookkeeper had telephoned about this matter, but let me reiterate.

Our previous bookkeeper had retired and, with the change-over, we cannot locate any of the slips. Can you send us duplicates of those that are due. Naturally, for our bookkeeping records we must know the date of each slip, the name of the restaurant involved as well as the amount.

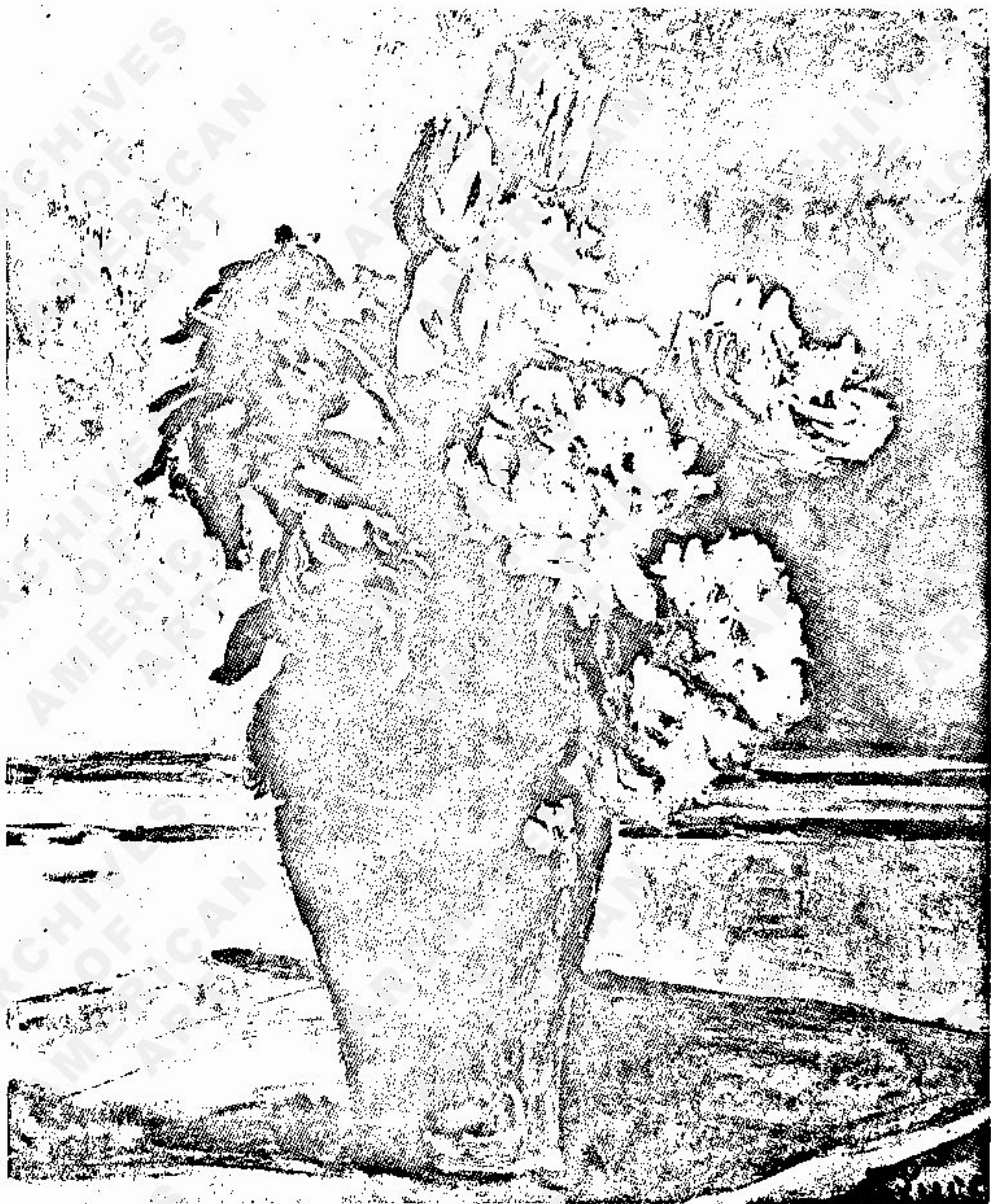
We do not like to let our accounts get overdue and will appreciate this information promptly in order that we may expedite payment. Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



3 Sherman 39. Judgment was Set and Book was Open

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Clowre # 2, 1964 - Sherman un pub.

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: PLase 3-3787

465 PARK AVENUE
NEW YORK, N. Y. 10022

March 9, 1968

Mr. Henry Berkman
57 Dover Road
Great Neck, L.I., N.Y.

Dear Mr. Berkman:

Enclosed please find your check #XXX, which you requested as to return to you as per our telephone conversation of March 8, 1968.

In return, we would appreciate if you would send us our receipt. A self-addressed, stamped envelope is enclosed.

Thank you.

Sincerely yours,

Tracy Miller
T. Miller

TH/lf
Encl

Rec'd from Downtown Gallery - 3/12/1968
Check #xxx - \$50.-

Thank you
Henry Berkman

gross proceeds of sale. To the extent that such waivers are valid and operative, proceeds of sale in the hands of a dealer may be treated as an ordinary debt; it goes without saying that a dealer's failure to pay over such proceeds would not subject him to any tort or criminal liability.

This bill, further amends Article 12-C by adding a provision in the nature of a Statute of Frauds designed to prevent fraudulent practices which are commonly endeavored to be upheld by perjury. One of the most frequent causes for complaint by artists against their dealers is the practice of withholding all of the artist's property and/or proceeds of sale collected for the artist's account under threat that no part will be remitted unless deductions by the dealer are approved -- a practice strongly condemned by the Court of Appeals in Hudson v. Yonkers Fruit Co., 258 N.Y. 168, 173. "Such conduct is a flagrant abuse of the opportunities and powers of a fiduciary position" (Cardozo, ch. J. at p. 173).

With the exception of a relatively few artists who have achieved success and independence, the average artist is in a weak position, financially and psychologically, to hold out against such threats -- which makes such abuse even more flagrant than in any other principal-agent relationship on the economic scene.

This form of abuse is compounded when the artist is taken by surprise by counterclaims based upon vague oral agreements for vague and uncertain claims of debt. Such withholdings do not constitute larceny under the strict rules of proof of criminal intent to steal or permanently deprive the owner of his property or money, beyond a reasonable doubt. People on

still owe. In effect you would be getting the Feininger for \$3000 - a fair price, I think, after reading the Park Bennett letter and after seeing one of less quality selling for \$6000 two years ago at the Willard Gallery. Should you be interested, I would appreciate your letting me know as soon as possible.

How about taking a few weeks off and visiting the West Coast. Would love to show you the area.

Best wishes,
Bob Fichels

AFA

February 29, 1968

Mrs. Dale Carter
6626 S. Evanston Circle
Tulsa, Oklahoma 74105

Dear Mrs. Carter:

Finally - with all our transportation problems in New York, etc. - the two early American paintings arrived.

While both paintings are very handsome indeed, we are not in a position to purchase any American Folk Art that has been so completely restored, to the degree where it looks as if they had been painted very recently. We too have had works of art restored, but in each instance we have a photograph of the painting in its original state before cleaning and another photograph after restoration. Actually we do not attend to the latter until the painting has been selected for purchase with the understanding that we will have it cleaned. Consequently, I regret that I have to return these, but I am sure you will have no problem disposing of them to a private collector who will find them more pleasing than the ancient-looking examples we have.

Many thanks for your cooperation.

Sincerely yours,

EGH/tm

P. S.

Not to publishing information regarding sales transactions, and others are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

DEPARTMENT OF ART • KRESGE ART CENTER

February 26, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Your letter of February 19 was a great relief to me. I thought you had vanished completely.

I note that the gallery is closed on Mondays. I'll be in New York on the 11th and 12th of March. Since the 11th is Monday, how about Tuesday? Either day is fine for me, morning or afternoon.

Sincerely yours

Paul Love
Paul Love
Gallery Director

PL/lc

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ings listed. There are several others I am very eager to have you include and hope that you will be in New York before the summer festival to see some incredible examples which Mrs. Sheeler has been finding in various boxes, etc. in the house. Also, there are others that I have been hoarding for many years. I believe that a selection from these two lesser-known groups will add greatly to the overall pattern of the Sheeler Retrospective. As a matter of fact, since several Smithsonianians are visiting me tomorrow, I may show these to them for their reaction, but I do hope that you can find time for the short trip in the very near future.

Mr. Harry Jones
National Collection
Smithsonian Institution
Washington, D. C. 20560

Best regards.

Best Harry

As ever,

Here I am in my apartment accompanied by my telephone/Voice writer (so-called) attempting the digest folder of unanswered letters in my career. These last two months were really most formidable. The personal problem became and still is almost hopeless - particularly in New York City. In addition to the reduced number of the staff, virus, the flu and other illnesses resulting from the most ghastly weather of all time involving absences from day to day resulted in my taking over the bulk of the work in the gallery, thus averaging an 18 hour day, 7 days per week. I have not indulged myself in a solid hour of rest. To cap the climax, my cook has been away the entire week. All this is in explanation of the unanswered requests for current valuations of the Sheelers to be lent to the Smithsonian. Thus, if you get any violent complaints about our lack of cooperation, you will understand the reason why.

EGH/tm

On the other hand, I am delighted that you have been receiving so many affirmative replies at a time when most collectors are opposed to outgoing works of art even to major museums because of the many pictures returned to them in terrible condition. This has really developed into a serious problem, as we well know from the many damaged works we have received.

Another major problem is the fact that the well-informed collectors, who see announcements from various museums throughout the country listing their forthcoming programs are getting fed up with what I call the discredited performances, including dance, music, poetry readings, fashion shows, etc. in institutions which formerly concentrated on the visual arts. However, there are enough institutions which still retain their dedication to the original concept of an art museum. As a matter of fact, we are now deluged for exhibitions concentrating on the Downtown Gallery Roster - starting with Texas and on to Georgia, North Carolina, Michigan, Connecticut, etc. and I will probably have to hire Stein to paint some replicas so that we can satisfy all the requests. I promise that during the coming week - despite all my problems - I will fill in the forms sent by David and will order the photographs of the paintings and draw-

February 26, 1968

Mr. Marvin S. Sadik, Director
Museum of Art
The University of Connecticut
Storrs, Connecticut 06268

Dear Marvin:

I am enclosing now all the photographs which we have available. The others have been ordered and we will forward them to you as they are received.

The dates you were missing are as follows: Morris ANTAGONISTS, 1950-60; Shahn FATHER COUGHLIN, 1939; Sheeler COMPOSITION AROUND RED, 1958.

The addresses you wanted are:

Mr. & Mrs. M.P. Potamkin, 1808 Delancey St., Philadelphia, Pennsylvania; Mr. & Mrs. Lawrence Bloedel, 45 Sutton Place South, New York City; Mr. & Mrs. Jerome Greene, 14 East 76th Street, New York City.

Some corrections on your list:

Demuth title correct spelling; Mme. DeLaunois
Dove title: Abstraction #1, c.1912
O'Keeffe title: Red and Green III
Spencer date: Studio Table, 1925
Zorach date: Cat, 1935

Be in touch with you soon, I'm sure. Best regards.

Sincerely yours,

Tracy Miller

P.S. We are updating the biographies and will have them completed in a day or so.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

In closing, I want to express my hope that you will be in New York in the very near future as it is always a great pleasure to see you. Do let me know.

With best regards,

Yours RA

February 27, 1968

Mr. Robert Aichele
1385 Lexington Drive #2
San Jose, California 95117

RAH/mj

Dear Bob:

Forgive me for being somewhat late in answering your letter of February 19th.

As we do not represent the Feininger estate and merely have a few of his paintings, which I purchased to include in our annual Christmas exhibitions - on several occasions - and of course, I liked his work and felt that he would fit in with our overall group.

Since I have retained two or three other examples of his work which I purchased, the idea being to include them in a forthcoming gift, they are not offered for sale at any time and I have not kept up with the current market and am truly not in a position to make any legitimate statement as to the value of a painting by this artist. Naturally, I am not familiar with what goes on in other galleries and have discontinued adding to our inventory during the past few years as, in our case, the majority of the estates we handle have very little left for sale and, at the request of the families, we are now including some of our inventory in exhibitions both in the Gallery and in museum collections and no longer make outside purchases. If you read the Sunday ads, you will find that several galleries include the names of artists whose work we handle as "puller-inners" - which they purchased either from private collectors at very high prices or at auctions. However, I will see what I can do in this connection by asking friends of mine to check with other dealers about the current selling price of Feininger's watercolors of the same size and quality as HOUSES ON THE BRAMBERG DEEP. As soon as I get any data I will let you know.

As I mentioned above - now that the widows or the sons of our deceased artists are pleading with us to release for sale the Gallery inventory, we decided to make no outside purchases. However, I repeat I will do all I can to get the information you request, but I would suggest that you approach some of the California dealers, who seem to be very eager to invest in the works of art of the period Feininger represents.

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researchers are responsible for obtaining written permission
can both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archaeologist is living, it can be assumed that the information
may be published 60 years after the date of sale.



Myrtle
J. f.

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

February 20, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you very much for offering the Erdgeist as a substitute for the Demuths which you were unable to lend. It will be useful to the Exhibition, and we would like very much to include it. The loan form is included.

The Dove watercolor arrived safely, and a beautiful transparency has been made by our photographer. It will add real sparkle to the catalogue.

Best regards.

Sincerely yours,

Larry Curry
Associate Curator of
American Art
Dictated by Telephone

Annette Epstein
Annette Epstein
Secretary to Mr. Curry

Encls. Loan Form

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MUSEUM OF AFRICAN ART

FREDERICK DOUGLASS INSTITUTE OF NEGRO ARTS & HISTORY

316-318 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002

LINCOLN 7-0324, LINCOLN 7-7424

February 19, 1968

Mrs. Edith Gregor Halpert
136 East 56th Street
New York, New York 10022

Dear Edith:

I believe I mentioned to you the possibility that we would be doing a small Ben Shahn exhibit, twenty graphic works, on the Human Rights theme. This was an outgrowth of the Philadelphia show at which time I discussed it with him. He thought it was a fine idea and though he has been ill, he gathered together the pertinent works and made them available to us. We will be opening the show in about two weeks and are preparing a small, but we hope, fine quality catalogue for which the enclosed is the introductory essay.

I hope that you found the Bakota in good condition at your apartment (would appreciate, incidentally, your signing and sending us back the return receipt which I left with you. We are becoming more and more professional and my registrar does not give me a moment's peace if I do not carry out all the necessary paper work).

I was sorry that I could not join you for dinner on my last very quick trip to New York, but look forward to seeing you on my next visit.

I hope that you are feeling better and I hope indeed that you are going ahead with your plans to close down the gallery and work at a slower pace on a more selective basis.

With very best wishes. Take better care of yourself.

Sincerely,



Warren M. Robbins
Director

Enclosure
WMR/gm

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March 7, 1968

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Things are moving along steadily for the February 1969
Kuniyoshi retrospective.

I will be in New York on March 21st and 22nd, and would like to
see you and bring you up to date on the show.

Also, I would appreciate learning of the items which you will be
able to loan the exhibition. As you can see, I have attached a
listing of the items in your personal collection and have marked
those items which interest me in red. Naturally, I would like
to go over this with you for a final judgment.

I have hit a couple of problems with which I hope you might be
able to help me. One is the fact that the Met will not let
me have EXIT and Cincinnati has turned me down on DAILY NEWS.

I look forward to discussing these and other items with you soon.
Please let me know if you will be available on one of these two
days.

Sincerely,



Roy C. Craven, Jr.
Director

RCC:tlw
Enclosure

for to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

6626 S. Evanston Circle
Tulsa, Oklahoma 74105
March 5, 1968

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

I am sorry we did not have the necessary knowledge in the care of early American paintings when we had the two paintings restored. I do understand your point.

Yesterday I called my sister and brother-in-law- Dr. & Mrs. Robert A. Choate of Boston. Dr. Choate is former Dean of the Fine Arts School of Boston University. He will be in New York soon and will make arrangements to have the paintings sent to Boston.

I hope to visit the Folk Art Gallery when I am in New York again.

Thank you for your efforts involved in this project.

Sincerely yours,

Mrs. Dale Carter

Mrs. Dale Carter

c c: Dr. & Mrs. Robert A. Choate
38 Otis Street
Newtonville
Massachusetts 02160

ELMER HALBETH, DIRECTOR
205 SECOND STREET

JACK M. SMITH, GRANTER
205 DICKSON STREET

Fine Arts Center

201 BLAIR AVENUE
ROCK SPRINGS, WYOMING 82901
February 17, 1968

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Thanks kindly for your reply to my query on
sources of museum support.

I shall write to the establishments you suggested
should be contacted for information.

When I arrive in New York in middle of March the
phone call will be made to you for an appointment.

We had a brief visit with Georgia O'keeffe during
the Christmas holidays.

Your suggestions are truly appreciated.

Sincerely,



Print to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 1, 1968

Mr. Paul Love, Gallery Director
Department of Art, Kresge Art Center
Michigan State University
East Lansing, Michigan 48823

Dear Mr. Love:

We enjoyed your letter about Mrs. Halpert
having "vanished completely". This is not
the case, although she occasionally is
hard to find behind the stacks of accu-
mulated correspondence, due to the fact
that so many institutions are requesting
exhibitions built around our roster.

In any event, Mrs. Halpert will be most
pleased to see you again on Tuesday, the
12th of March. Why don't you telephone
ahead and set up a definite time at your
mutual convenience.

Sincerely yours,

Tracy Miller

24 February, 1968

Dear Mr. and Mrs. Lowenthal:

As you may have heard by now from Mrs. Halpert of the Downtown Gallery, I am doing an exhibition on the theme of DOORS from March 19 - April 20 for which I have obtained important loans from the Museum of Modern Art, the Whitney Museum and the Guggenheim Museum as well as private collectors. I think it will be a very distinguished exhibition. It will include works ranging from de CHIRICO, MAGRITTE, MARCEL DUCHAMP, MAN RAY, DUBUFFET, etc. to contemporary artists like GEORGE SEGAL, CHRISTO, etc.

It was Dorothy Miller and Alfred Barr of the Museum of Modern Art who first called my attention to your drawing, THE OPEN DOOR, by SHEELER which they both remembered, ~~from~~ from an exhibition in the Museum in the 1930s.

Thanks to Mrs. Halpert I have established that you are the owners of this work and I am writing to ask if you will consent to lending it for my show. Mrs. Halpert promised that she would also contact you on this subject.

I look forward to a favorable reply from you and will, of course, have the work picked up in accordance with whatever desires you may have and insure it for the period of the loan at the figure you will name.

With many thanks in advance,

Sincerely yours,

Mr. and Mrs. Milton Lowenthal
1035 Fifth Avenue
New York City

March 8, 1968

Mr. Jack H. Cohen, Executive Director
Jewish Community Center
4200 Park Avenue
Bridgeport Connecticut 06604

Dear Mr. Cohen:

Much to my regret, I am obliged to report that
- despite all the efforts to the contrary -
Abraham Rattner refuses to have his exhibition
sent to the Jewish Community Center. Yesterday
I received a letter confirming his decision to
abstain.

I hope that you will find a substitute - and
that we can be of help at some future time.

Sincerely yours,

EGH/cm

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Stolen Works of Art

The following works have been reported stolen from the
Martha Jackson Gallery:

Artist: Adolf Gottlieb

Title of work: untitled

Gouache on board

Dimensions: 32" x 22"

Other information: Signed lower right

Artist: Sam Francis

Title of work: untitled (1963)

Watercolor on paper

Dimensions: 11 1/2" x 16 1/2"

Any information concerning the above should be directed to:

Mr. Harold Hart
Martha Jackson Gallery
32 East 69th Street
New York, New York 10021 (phone: YU 8-1800)

or to the Art Dealers Association of America, Inc.

Gilbert S. Edelson

due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Stolen Works of Art

The following works have been reported stolen on or about August 21, 1966 while in transit from Paris to Los Angeles.

Artist: Maximilien Luce

Title of work: Paysage

Oil on canvas

Dimensions: 81 x 65 cm.

Other information: Xerox copy of a photograph is attached.

Artist: Maximilien Luce

Title of work: Fleurs

Oil on canvas

Dimensions: 55 x 46 cm.

Other information: Xerox copy of a photograph is attached.

Artist: Louis Valtat

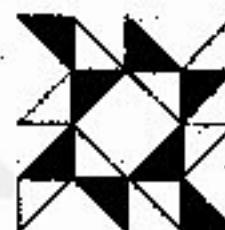
Title of work: Fleurs

Oil on canvas

Dimensions: 55 x 46 cm.

Other information: Xerox copy of a photograph is attached.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



BENSON GALLERY

Montauk Highway

Post Office Box 754

Bridgehampton, Long Island

New York 11938

Telephone 516 587 0588

Directors:

E. M. Benson Elaine K. G. Benson

Feb 27/68

Dear Edith,

We're coming through N.Y. on Friday,
March 1 on the way to P.R. We hope you'll
be free at about 12 noon for a few minutes
to show me the Dove watercolors.

Sincerely
Manuel
Berra

NIGHT LETTER FEBRUARY 20, 1968

MRS. ALA STORY
ART GALLERY, UNIVERSITY OF CALIFORNIA
SANTA BARBARA, CALIFORNIA

MRS. HALPERT DEMANDS WEBER EXHIBITION CATALOGS.

THE DOWNTOWN GALLERY

*Sent
2/20/68*

*Per
for guest*

~~577-4061~~
577-4061

577-4664

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

No doubt you have been reading about the dealers who have closed shop and work out of an apartment - by appointment only. Perhaps that would be a solution for you also, at least for a few years - after moving from a street floor to this precious place - such privacy is not good for the younger artists, who need a large, changing audience. Sunday, 10/19/68, you will get straightened out before long and I hope also that your family get-together will prove a happy one.

Mr. Thomas Jefferson
Jefferson Gallery
7917 Ivanhoe Avenue
La Jolla, California 92037

Dear Tom:

I was delighted to hear from you and am waiting to see an announcement of the re-opening of the Jefferson Gallery in La Jolla - although I wish you could join me in New York where I need someone desperately - someone with your knowledge and experience in organizing to bring order to our stock room and to the destroyed stock books, as well as the knowledge of 20th century American art per se.

Indeed, Tracy's return to the Gallery was the happiest moment in my life, but as he frequently states, he has only two hands - a problem I share with him. In your letter, you mentioned your trip to Santa Barbara and, of course, I am delighted to hear that the installation is so successful. I am less delighted that "Mlle. Weber is full of joy". I am afraid that I would be obliged to split up with the Weber estate, as a result of my stupidity of introducing Joy to Ala and having the former take over completely, despite the arrangement I have had with Weber and the estate since 1926 or 1927. Also, I have been unable to obtain a catalog of the exhibition, on which I worked for days and days with Ala (which ain't easy) and all the clerical work it involved in the Gallery, with the consignments, photographs, etc. which collectively represented a period of weeks and overhead. Ala phoned me a few days ago to tell me how all she had been and, of course, promised to mail several catalogs to me. Evidently Joy has discouraged her from doing so and her mother is acting as a private saleswoman in her home, according to a local dealer and several collectors in that area. Don't be surprised if you hear that I am closing shop in the near future, as the overall dishonesty in the New York art field is reaching the point where I don't think I can take it any longer. What a change has taken place! So much for that.

The Morris has been received and I believe that a receipt was mailed to you. I really should send an invoice to the La Jolla Museum, charging for the rental period which must be considerably longer than a year. C'est la vie today.

THJ/HGS

LF

KENT STATE
UNIVERSITY

KENT, OHIO 44240

SCHOOL OF ART
(216) 672-2192

February 23, 1968

LF

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Many thanks for your check. The Tseng Yu-Ho was the first sale from this show, but it "primed the pump" and we have sold several since.

I assume you have received Mr. Anderson's check and will deliver the painting to him at the close of the exhibition.

Sincerely,

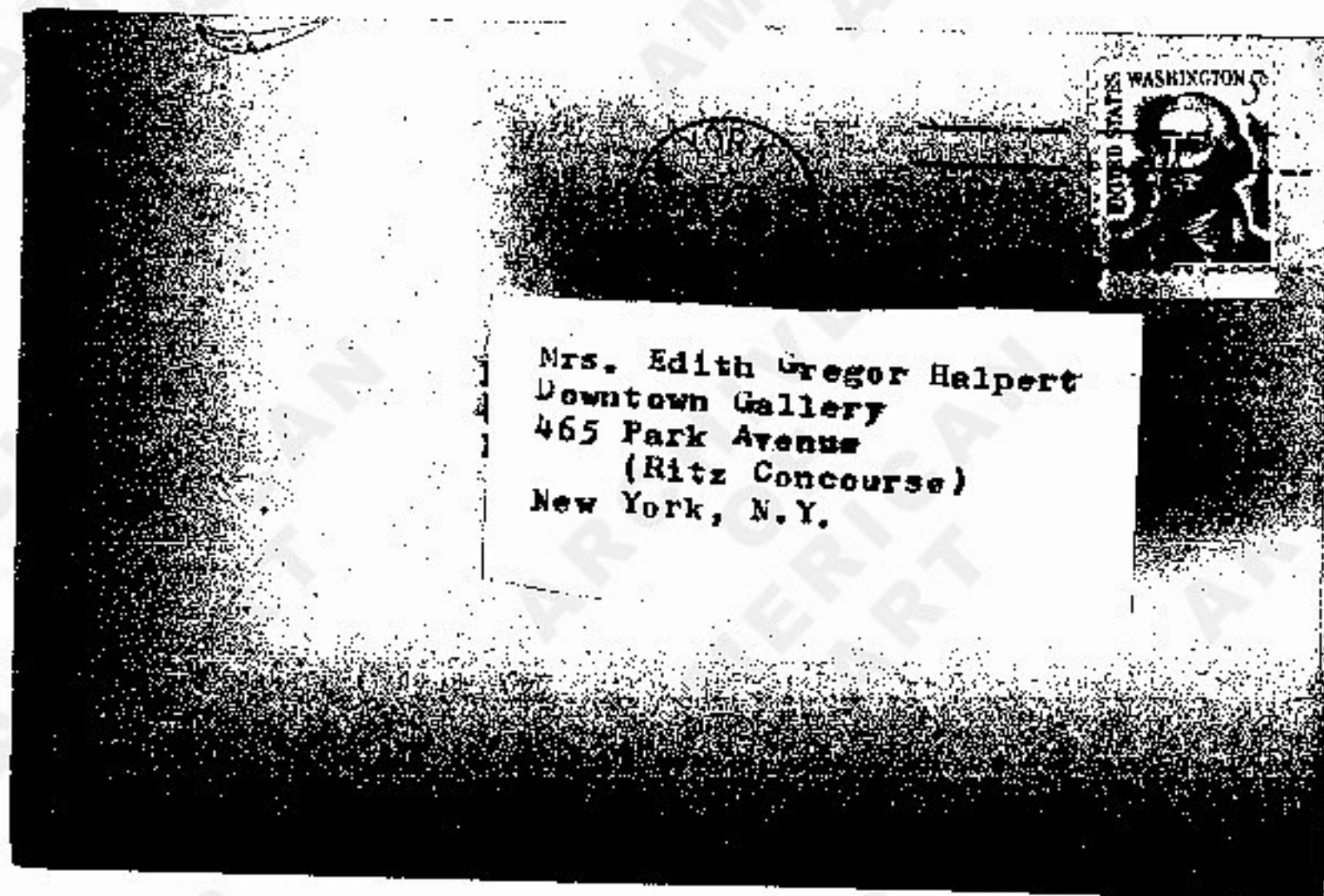
Leroy Flint

Leroy Flint
Gallery Director

LF:jm

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it may be assumed that the information may be published 60 years after the date of sale.



MEMO TO: EGH ✓
Tracy
FPE

March 2, 1968

Mr. Robert Fitzgerald, 102 Troy Avenue, Long Beach, New York 11561
(Does not wish to be telephoned)

is interested in:

Lithos or etchings (or any graphics) by:

* Burchfield

* Marin ~~mm~~

* Weber

He is also interested (but less so) in:

Zorach *Name made for years*

Shahn

Hartley

Dove *name made*

Demuth *✓ name made*

Davis X

He saw Marin's etching "The Lobster Fisherman" and said that "if it is available" it is exactly the kind of thing he wants. I said that it was probably NFS.

He would like to hear from us, by letter, as to what is or is not available of any of the above artists, but his particular interest is in the first three (marked *)

78

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 6, 1968

Mr. Frank J. Winton
15101 West Eight Mile Road
Detroit, Michigan

Dear Mr. Winton:

This is in acknowledgment of a check
for \$5000., the long-standing balance
due The Downtown Gallery. The check
was delivered to us by the A.C.A. Heri-
tage Gallery and deposited.

Sincerely yours,

EGH/ta

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both writer and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

R.D. 2 Box 275
Williamsport, Pa.,
17701

February 23, 1968

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

This is a simple request
for an opportunity to show you my
paintings and drawings. I obviously
feel that I am ready for a
gallery show and that you
would profit by exhibiting
my work.

I studied for three years
(not all full-time) at the Boston
Museum School with college
and the U.S. Army before that.
There was then a year in
Europe after which I came to
Lycoming College here in William

March 12, 1968

Mr. Hermann W. Williams Jr., Director
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Bill:

I was pleased to receive your letter of January 9th, as - no doubt you know - "I aim to please", and to agree with people whom I like. The fact that I sent you the two very special paintings by Dove at ancient prices is evidence of that fact.

I have just looked at my calendar and discovered that I will be back in New York on March 19th. I have to give a talk at the University of Miami and decided to stay on two or three days to get a rest and an elegant Florida suntan, but will be back by the 19th. It will be a great pleasure to see you and Jim, but do let me know exactly when you plan to come, so that I will not get myself involved in any other project.

Meanwhile, my best regards - and do remember me to Alice.

Sincerely yours,

EGH/cn

PL let
me have the
bill - for repairing
frame on the
O'Keefe (vases)
posted - send
to

2/16/68

GO AHEAD WITH REPAIR OF O'KEEFE FRAME. NO INSURANCE MAN NEED CALL.

Send the bill for repair to: Mr. Malcolm G. Chase Jr.
731 Hospital Trust Building
Providence, Rhode Island

rior to publishing information regarding sales transactions,
contributors are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

THOU SHALT NOT STAND IDLY BY

Over the past four decades, the life and work of Ben Shahn have reflected a constant commitment to the cause of the individual human being in his struggle for justice and dignity.

Without fear of intimidation, through political cycles of progressivism and reaction, Shahn has spoken out through his art in support of those causes which epitomize the American concept of freedom, and in defense of those individuals whose lives--and deaths--have delineated the continuing struggle toward its fulfillment.

During the years 1960-65, this commitment to human rights focused increasingly on the cause of civil rights in America. It was out of such concern that Shahn became intrigued with a fledgling museum of art whose goals, going beyond pure esthetics, were similarly concerned with human rights.

When the Frederick Douglass Institute of Negro Arts and History opened its doors to the public in 1964 as the Museum of African Art, Ben Shahn was among the founding trustees. In 1965 in support of the Museum's fund-raising efforts he did four studies of the abolitionist orator and publisher, Frederick Douglass, regarded today as the "Precursor of the Civil Rights Movement." Serigraph editions of 250 were made of each of the studies, and it is characteristic of Shahn's sense of commitment that he signed each one of them individually--a task that took many hours of his time.

This exhibition brings together twenty works on the human rights theme by America's foremost graphic artist. The idea for it first took form in November 1967, at the opening of an exhibition, "The Collected Prints of Ben Shahn," at the Philadelphia Museum of Art. The Frederick Douglass Institute is grateful to Mr. Kneeland McNulty, the Museum's Curator of Prints and Drawings, for his assistance and advice and for the background information on each of the prints afforded by the comprehensive catalog which he produced.

All of the prints selected for this special exhibition have been made available by Mr. Shahn himself. To him we are deeply grateful not merely for the loan of these works but for his continuing interest and support which have provided moral as well as material sustenance to the Museum and Institute during their first years of development.

Warren M. Robbins

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

February 20, 1968

Walter Drake
1402-3 Drake Building
Colorado Springs, Colorado 80901

Gentlemen:

Enclosed please find our check for \$1.,
for which please send one set of mailing
labels per attached.

Also, please send a second set as follows:

Richard F. Miller
400 East 59th Street/6E
New York, New York 10022

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Ms. 100-2-4
MARGARET WATHERSTON INC.

14 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

February 26, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

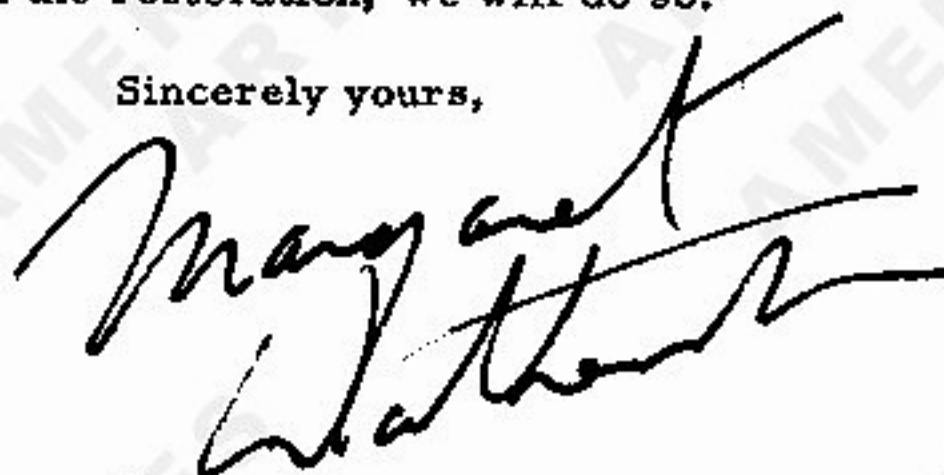
Dear Mrs. Halpert:

I am so sorry about sending you the second statement for the work done on the three John Storrs and one Max Weber. Apparently this was paid last October and deposited at the same time as a number of other checks, but payment was not noted in our accounts receivable book.

I imagine that by now you have received the restoration estimates on the Weber, Kuniyoshi and Dove. The Weber is not one that we cleaned - as a matter of fact, its general condition is such that cleaning without lining would be very dangerous. I understood from Tracy Miller that all three paintings would be an insurance claim. I hope that this is the case, because restoration of the Weber will be more expensive than usual, due to the presence of a heavy layer of enamel on the back of the canvas which has caused it to become very brittle and puckered into numerous small bubbles. This condition shows very clearly on the photographs which we sent to you.

As soon as we have received definite instructions from you to proceed with the restoration, we will do so.

Sincerely yours,



Conservator
Whitney Museum of American Art

MMW:ef

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Stolen Work of Art

The following work of art has been reported stolen from
James Graham & Son, Inc., 1014 Madison Avenue, New York:

Artist: Lennart Anderson

Title of work: Self Portrait

Oil on canvas

Dimensions: 12 1/2" x 9 1/2"

Other information: Xerox copy of a photograph is attached.

Any information concerning the above should be addressed to:

Mr. James W. Mellors
Albert R. Lee & Co., Inc.
Insurance Adjusters
90 John Street
New York, New York 10038 (phone: BE 3-9200)

or to the Art Dealers Association of America, Inc.

Gilbert S. Edelson

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.



contemporary american art

302 john ringling boulevard

sarasota, florida 33577

telephone 388-1357

5 MARCH 1968

MR. TRACY MILLER
THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK 10022

DEAR TRACY:

MORGAN AND SARA SEND A CHEERIE "HELLO" AS DOES RITA.
I HOPE THE WINTER HAS BEEN GOOD FOR YOU BUSINESS WISE
IN SPIKE OF WHAT SEEMS TO HAVE BEEN ONE OF THE COLDEST
ON RECORD.

WE STAY PRETTY BUSY. THE GALLERY GETS MORE ACTIVE
EACH YEAR AND WE ARE LOOKING FORWARD TO MORE AND BETTER.

WE HAVE BEEN GETTING MORE INVOLVED IN GRAPHICS AND IN-
STEAD OF TAKING ON COMMISSION, WE ARE PURCHASING DIRECTLY.
WE WOULD LIKE TO BUY SOME OF SHAHN'S AND PERHAPS SOME
OTHERS YOU MIGHT HAVE AVAILABLE (KUNIYOSHI, RATTNER, WEBER,
MARIN, ETC.). I HOPE THERE ARE SOME THINGS WE CAN GET.

SINCERELY,

ST. ARMANDS GALLERY

Murray
MURRAY LEWON

P.S. WE WONDER IF THERE ARE STILL SOME SHAHN'S DRAWINGS
AVAILABLE.

ML

ML

ML:SLW

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purchaser is living, it can be assumed that the information
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March 7, 1968

Miss Lorraine Veitengruber
Art in the Embassies Program
Department of State
Washington, D. C.

Dear Lorraine:

We have received the Seymour Fogel painting entitled DANCER, 1948, which was returned by your Program. Many thanks.

However, we are now in need of two of the others which are on loan to you. These are Jack Levine's THE MOURNER, 1952 and Maurice Prendergast's BEACH (undated). Would you be good enough to let us know when we may expect the return of these two items. Many thanks for your cooperation.

Also, do let me know the status of the Program. I was in London when I learned of Mrs. Kefauver's death and was, of course, very shocked and distressed. I'll be very interested to know what's going on with you all. Is Carol still with you? Etc.

Best regards.

Sincerely yours,

Tracy Miller

February 19, 1968
The Downtown Gallery
465 Park Avenue

To: Gene Kaplan, ~~Consent~~ **Publicity Service**
Please make the following changes in our list:

Publicity: ~~Mr. Andrew Rudin~~ **Mr. Paul Richard**
~~The Washington Post~~ **The Washington Post**
1515 L St. N.W.
Washington, D. C.

~~Miss Betty Chamberlain~~ **Miss Betty Chamberlain**
~~Art Information Center~~ **Art Information Center, Inc.**
987 Third Avenue
New York, N.Y. 10022

~~Mr. Malcolm H. Preston~~ **Director, Emily Lowe Gallery**
~~Hofstra College~~ **Hofstra University**
~~Hempstead, N.Y.~~ **Hempstead, N. Y.**

~~Mr. Irving Luntz, Pres.~~ **Mr. Irving Luntz**
~~Irving Galleries~~ **Irving Galleries**
~~Astor Hotel, 932 E. Juneau~~ **400 East Wisconsin Avenue**
~~Milwaukee 2, Wisc.~~ **Milwaukee, Wisconsin 53202**

Please REMOVE the following:

Publicity: **Mr. John D. Entenza**
Arts and Architecture
3305 Wilshire Blvd.
Los Angeles 5, Cal.

Museum: **Mr. Burton Wasserman**
Assoc. Professor of Art
Glassboro State College
Glassboro, N. J.

Mrs. Nancy P. Kefauver
Expert on Fine Arts
Office of the Deputy, etc.
Washington, D. C.

Miss Clare Fisher, Art Program
The Chase Manhattan Bank
1 Chase Manhattan Plaza
New York, 5, N.Y.

Mr. Edgar Richardson, Director
The Henry Francis Dupont
Winterthur Museum
Wilmington, Del.

Customer: **Mr. & Mrs. Samuel Mehlman**
118 Bounty Lane
Jericho, L.I., N.Y.

Mr. Jerome Robbins
154 East 74th St.
New York, N.Y.

Mr. & Mrs. E.M. Jette
Waterville
Maine

Mr. Milton Upsher
8 E. 83rd St.
New York, N.Y.

Mr. Donald A. Pels
130 East End Ave.
New York, N.Y. 10028

Mr. David L. Kallop Jr.
432 Lafayette St.
New York 3, N. Y.

....and back to some more CHANGES OF ADDRESS:

Customer: **OLD**
Mr. Robert Aichele
1150 Ranchero Way, Apt. 36
San Jose, Calif. 95117

NEW
Mr. Robert E. Aichele
1385 Lexington Dr. Apt. 2
San Jose, Calif. 95117

(OVER)

For publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both sides and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
scholar is living, it can be assumed that the information
is published 50 years after the date of sale.

file

Art Dealer Assn

THIRD DRAFT
2/19/68

EXPLANATORY MEMORANDUM

This bill amends Article 12-C of the General Business Law enacted in 1966. As enacted, Article 12-C provides in substance that a consignment of a work of fine art by the creator thereof to an art dealer for the purpose of exhibition and/or sale on a commission basis (known in the trade as a "consignment arrangement", as distinguished from the French System or practice of purchasing an artist's entire output in return for a guaranteed annual income) creates a principal-agent relationship with respect to the property and further provides that a dealer who unlawfully misappropriates such property is guilty of larceny. Article 12-C also renders void any waiver of any provision thereof by the artist-consignor.

Under the law of Agency a selling agent is not relieved of his fiduciary responsibilities with respect to the property entrusted to him for sale until the final completion of the transaction, which includes the delivery of the proceeds of the sale to his principal, (Britton v. Ferrin, 171 N.Y. 235, 244). Article 12-C as enacted did not specifically provide that the agency relationship included the proceeds of sale. Some prosecutors have been reluctant to entertain complaints against dealers for wrongfully withholding proceeds of sale while acknowledging the sufficiency of the statute with respect to unsold works of art. This bill amends Article 12-C by specifically providing that proceeds of sale are trust funds in the hands of the consignee for the benefit of the consignor.

It is to be noted that the original aim of Article 12-C was merely to clarify the inherently fiduciary character of the arrangement under which a dealer accepts an artist's work for

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Mrs. Ralph J. de Golier
Vineyard Haven, Box 771
Martha's Vineyard, Massachusetts

February 24, 1968
Dear Mrs. Halpert:

As yet I have
not disposed of the five
Stuart Harris paintings.

I plan to be in
New York City the latter part
of March, or the first week of
April. Will let you know, so
I can make an appointment
with you, and will have the
paintings with me.

Sincerely yours
Mary Ann de Golier

WICHITA ART MUSEUM

610 STACKMAN DRIVE • WICHITA 3, KANSAS

March 1, 1968

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

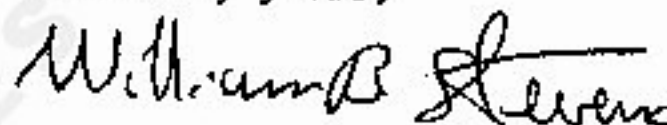
Dear Miss Halpert,

We are underway on the initial stages of the Murdock catalogue, the first project being the submission of a scholarly presentation to the Ford Foundation. I am preparing sample entries to that end, and of the 20th Century artists we are using Dove, "Sunrise in Northport Harbor" and the Kuniyoshi, "Revelations". While I have reviewed their files here and will have done my homework before coming to New York, I will be in New York March 15 - March 18 (at least). During that time could I drop by and really dig into the whys of these two works, the matrix, your feelings on them, the artists, whatever is fresh and immediate in the sense that manuscript sources are in earlier works. We want to be able to show Mrs. Thompson that this is going to be a real effort to develop understanding as well as being scholarly.

In regard to your recent letter of February 27, the Director and I can't recall anything specific that we had in mind on the Zorach, Weber and Kohn, outside of admiring them greatly. I am very pleased for your sake that you have been so innudated that whatever comments we may have made slipped your mind. It must be refreshing to be in a seller's market after some years of battling.

If you could drop me a card as to convenient dates for say a morning visit, it would be nice, or I could simply call when I get there. In any case, you are very much of a strong point in this catalogue and I would greatly appreciate talking with you.

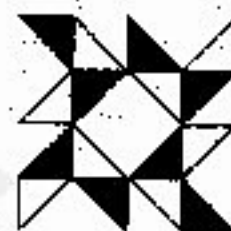
Sincerely yours,



William B. Stevens
Curator

WBS:js

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BENSON GALLERY

Montauk Highway

Post Office Box 754

Bridgehampton, Long Island

New York 11962

Telephone 516 597 0508

Directions:

E. M. Benson Elaine K. G. Benson

Feb 20/68

Dear Edith,

We'll be in NY from Thursday
noon through Friday and we'd like to
come by and talk to you about a few
things. Leave word with your
secretary when this might be best
for you and we'll call in to find
out ^{where} ~~where~~ it is.

Sincerely
Emanuel

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Trinity Cathedral in Newark

24 Rector Street - Newark, New Jersey 07102 - Telephone 622-4306

The Very Rev. Ledlie J. Laughlin, Jr.
Dean

March 7, 1968

Dear Mrs. Halpert:

Sometime within the next two weeks, I expect to be able to get into New York and to come and see you. At that time, I would like to return to you two carved wooden birds that I purchased from the Gallery.

Since last seeing you, I have obtained some further information on them which leads me to suspect very strongly that they are not of the period that you believed them to be when you sold them to me. I know that it is the policy of all the reputable dealers to receive back any objects that do not prove to be as represented, and I originally came to you and to the Gallery because of your very fine reputation.

My very best wishes to you personally.

Sincerely,

Ledlie Laughlin

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

LIL, jr:ce

For the publishing information, regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

No doubt you have been reading about the dealers who have closed shop and work out of an apartment - by appointment only. Perhaps that would be a solution for you also, although as I have learned during the past few years - after moving from a street floor to this precious place - such privacy is not good for the younger artists, who need a large, changing audience. However, I am sure you will get straightened out before long and I hope also that your family get-together will prove a happy one.

Mr. Thomas Jefferson
Jefferson Gallery
7517 Ivanhoe Avenue
La Jolla, California 92037

I will put the Stuart in the warehouse and leave it there until you are ready to ship it abroad or wherever. I am surprised that Larry Fleischman turned it down because he is buying everything that relates to The Downtown Gallery, even if it is somewhat out of his territory. You know, of course, that he purchased 28 paintings at the Parke-Bernet auction of the Michael Watter Collection, all of which came from this Gallery or my home. No doubt you have heard that the first Mrs. Watter was my sister, who died in 1957. The bulk of the collection represented gifts from me and the balance was purchased at cost or less. Some day I will tell you the entire story, now that the shock I had when I saw the ad of the sale has mellowed.

Dear Tom:

Indeed, Tracy's return to the gallery was the happiest moment in my life. I was delighted to have him back. Two hands - a good thing - a good thing. I mentioned your name to the Los Angeles County Museum for their Master Painters in Watercolor exhibition. I am less delighted to hear that I will be included in this exhibition. It was done so quickly that they did not have time to publish a catalog, but they made up for it considerably by sending the largest sum of money in our experience with outgoing shows. We are also doing shows for North Carolina, Georgia, Connecticut, Michigan, etc. - to museums which have not been converted into museums yet.

If and when you get started in a gallery, I will be glad to help you. There is nothing we can do for assistance. I will be glad to give you a great pleasure to work with me. Joy has been discouraged by her mother and her mother is acting as a private salesman in her home, according to a local and several collectors in that area. Don't be surprised if you hear that I am closing shop in the New York art field as reaching the point where I don't think I can take it any longer. What a change has taken place! So much for that.

The Morris has been received and I believe that a receipt was mailed to you. I really should send an invoice to the La Jolla Museum, charging for the rental period which must be considered longer than a year. Best as I can today.

EGH/tm

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contemporary american art

302 john ringling boulevard

sarasota, florida 33577

telephone 388-1357

file to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

20 FEBRUARY 1968

THE DOWNTOWN GALLERY
RITZ TOWERS HOTEL
NEW YORK, NEW YORK 10022

ATTENTION: TRACY MILLER

DEAR TRACY:

IT HAS BEEN QUITE A LONG TIME SINCE WE WERE IN NEW YORK
AND I AM SURE MUCH HAS HAPPENED. LET ME KNOW HOW THINGS
ARE GOING FOR YOU.

CAN YOU TELL ME IF ANY OF BEN SHANN'S PRINTS ARE AVAILABLE,
ESPECIALLY "SUPERMARKETS" - EITHER BLACK AND WHITE OR IN
COLOR. WE WOULD LIKE TO BUY SEVERAL AND, OF COURSE, WE
WOULD APPRECIATE ANY DISCOUNT OFFER. ^{*PRINTS, ETCERS INCLUDED.}

WE HOPE TO BE IN NEW YORK SOMETIME BETWEEN AUGUST AND
OCTOBER AND LOOK FORWARD TO SEEING YOU THEN. WITH ALL
GOOD WISHES FROM RITA AND MYSELF.

SINCERELY,

ST. ARMANDS GALLERY

Murray Lebrun
MURRAY LEBRUN

ML:lw

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Stolen Works of Art

The following pieces of sculpture have been reported stolen from Wellesley College on February 13:

Artist: Aristide Maillol

Title of work: Leda, 1902

Bronze sculpture

Dimensions: 11 1/2" high

Other information: #6 of a series of 8;
Signed on base with initial and number;
Also on base "Alexis Rudier, Fondateur, Paris";
Xerox copy of a photograph is attached.

Artist: Georg Kolbe

Title of work: Sorrow, 1921

Bronze sculpture

Dimensions: 12" x 22"

Other information: Signed "GK II" on right foot;
Xerox copy of a photograph is attached.

Any information concerning the above should be addressed to:

Mrs. Franklin W. Robinson
Acting Museum Director
Wellesley College
Wellesley, Massachusetts 02181 (phone: 617-235-0320)

or to the Art Dealers Association of America, Inc.

Gilbert S. Edelson

Price to publishing information regarding sales transactions. Members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

have had no one-man shows in the Gallery for quite some time as we have only a few living artists, who are not too productive, and the others naturally do not produce new work for exhibition. However, now with the better staff I have, we will work on some idea exhibitions as soon as I complete a much-needed vacation.

Meanwhile, do let me know what's cooking up your way and how you-all feel, etc. - as you are all in my mind frequently.

And so, with fond regards -

As ever,

Best Joan:

It has been a long time since we have communicated with each other, but I have thought of you, Morris and all frequently. However, life in New York and particularly in an art gallery is mighty tough these days. As you have no doubt seen reports in the press and probably receive notices from various magazines in the country, you will realize that most of these "artistic" lions have turned into dictators, incorporating series of concerts, ballets, fashion shows and all other forms of entertainment to attract an audience, with the visual arts as a minor entity. The whole museum world is interested chiefly in getting a large attendance and I was delighted to read last Sunday's Times, despite the fact that Canada has never been to the Gallery since the first production exhibition we held a good many years ago, when we all were invited to dinner at his home after he saw the exhibition, which he could not report in the press because of the newspaper strike. I almost sent him a letter Sunday, but controlled myself.

The help situation in New York, as you have probably heard, has become almost hopeless, but today I completed my roster of employees and hope that we can function normally again in the near future.

About a month or six weeks ago our bookkeeper retired and joined her husband on a long trip abroad. Our records are at last being reorganized and one of these days, with the help of a friend who took care of our books many years ago but changed her profession, we now have her promise to bring the records up to date until we get a better replacement than we now have and I will then send you a complete report of sales and we can straighten out our accounts accordingly.

Meanwhile, I am eager to know what Morris is doing, aside from the more literal subjects in the way of portraits, etc., which relate to the last oil you shipped to us a good many months ago. I am pleased to advise you that he has been included in many major exhibitions we have been asked to organize, all concentrating on THE DOWNTOWN GALLERY ROSTER. We

EGH/tm

P.S. I hope that your problem with Cary has been happily resolved.

Mrs. Joan Aronson
Arson Gallery
657 A. La Cienega Blvd.
Los Angeles, California 90009

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FRATELLI FABBRI EDITORI S. R. L.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mecenate 20138 Milano (Italy)

Telex: 32321 FABBRI

RIE RB/ST
(da citare nella risposta)

Milan, March 1st 1968

To the Director of
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Sir,

following up our previous correspondence, we take the liberty to submit you another request, though your silence entails the possibility of a miscarriage or wrong postal address.

Please make us sure our letters reached you.

We need a color transparency of the painting "New York by night" 1929 by O'Keeffe belonging to your Gallery, in order to reproduce it in our Modern Art Encyclopaedia and in the several translations of the same in foreign languages.

Summing up our last requests, we need three transparencies in all of paintings in your Gallery.

We need especially to know if we may rely on these transparencies or if we have to think of replacing them with other ones.

Looking forward to hearing from you, we thank you in advance and remain

Sincerely Yours,

Uff. Autorizzazioni Fotografiche

(Roberta Balsani)

Roberta Balsani

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February 23, 1968

✓
Mr. Leo Shahon
→ Shahon Electric Co. Inc.
369 West 19th Street
New York, New York 10011

Dear Leo:

I am enclosing our check for your most recent bill.

At last I got permission from the hotel manager to install a spotlight at the entrance so that our painting and/or sculpture might be more prominent. In addition, he stated that we may also hang some pictures in the staircase area leading down from the first floor. Naturally, I am very eager to have this attended to before he changes his mind and hope that you can drop in shortly.

Please let me know in advance when you plan to come.

Sincerely yours,

EGH/tm

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February 3, 1968

Mr. Charles Wollowitz
329 Westcott Street
Syracuse, New York

Dear Mr. Wollowitz:

Much as I would like to help you it is utterly impossible for us to honor the volume of request similar to yours received daily. We are now preparing a pamphlet which will be used in lieu of a dictated reply.

In this pamphlet we will explain that we are not an educational institution, as such, but are a business gallery and can not devote the required time for reference to our records, seeking specific areas and making copies of the latter. And certainly, under no circumstances would we consider sending out original material to any individual or institution.

Sincerely yours,

EGH/lf

PQY - print copy
 info notes on art
 set letter

March 12, 1968

Mr. Robert Fitzgerald
 103 Troy Avenue
 Long Beach, New York 11561

Dear Mr. Fitzgerald:

In going through my papers, I found a message to the effect that you were interested in obtaining graphics by a number of the artists we represent (as well as some who are not on our roster). For your information Arthur Dove and Charles Demuth made no prints in any medium, but all the others you mentioned (aside from Burchfield, who was never represented by us) have made prints and as soon as I can get into two warehouses where the Gallery inventory is kept - that is, after the truckers' strike ends and we have access without passing a picket line - I will check to ascertain whether we have more than one print of any subject by any of the artists you mentioned and will advise you accordingly. It is our policy to retain a complete set of each artist's graphics so that they will be available for major exhibitions in the future. Where we have duplicates, we can release such prints. You will hear from us if and when we can complete this checking.

Sincerely yours,

EGH/tm

February 16, 1968

Miss Annette Epstein
Secretary to Mr. Larry Curry
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

Dear Miss Epstein:

Thank you for your letter and for letting me know that the Dove watercolor, CENTERPORT VII arrived safely and on time. Yes, it would seem sensible for you to hang onto it until the show rather than having it shipped back and forth.

You are right about the insurance being at 90% of the sales price. When I wrote before I just glanced at the price on the consignment and neglected to take the 10% museum discount into consideration. Sorry.

Sincerely yours,

Tracy Miller

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March 5, 1968

Mr. R. B. Carr
525 East 86th Street
New York, New York 10028

Dear Mr. Carr:

My bookkeeper has just called my attention to the fact that I did not make arrangements for the future payments on the Shahn you purchased and that, besides reducing the price, I accepted a deposit of \$100. rather than the usual 20%, with an agreement for the balance to be payable in subsequent equal monthly installments over a maximum of 11 months. We then send monthly statements for the amount due each payment. This is a routine we inaugurated after a meeting with several dealers throughout the country, as no artist will wait for a longer period for complete payment and the general agreement was that otherwise - if we had to advance the money to the artist - we would have to go through the accepted routine installment arrangement, which includes interest.

As you no doubt gathered, I was not in very good form today, but I hope this is acceptable to you as it has been with the clients who could not pay in full when making the purchase.

Sincerely yours,

EGH/cm

109
K. H.

March 12, 1968

Mr. Jeffrey Gorney
Greater N. Y. Editor
American Artist
165 West 46th Street
New York, New York 10036

Dear Mr. Gorney:

Thank you for advising us that your forthcoming publication is in progress.

We would have been very happy to appear in the April issue but see that we have missed out according to the date you specified (February 13) because we had not completed our plans for our April presentation and when we did we could not make a specific selection as many of the works of art we had in mind for the show, which we have entitled ARTS AND LETTERS, are in two separate warehouses, which are surrounded by pickets because of the current strike of truckers, etc., making it impossible for us to have works of art packed and shipped as well as having entree to the warehouses.

I hope we can be represented in the near future in your publication, after the art world becomes more normalized.

Sincerely yours,

EGH/tm

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March 4, 1968

Mr. Michael Roberts
109 Iona Circle
Oak Ridge, Tennessee 37830

Dear Mr. Roberts:

Thank you for your letter. Of course, we are always pleased with enthusiastic comments about the artists we represent.

However, I regret that we do not publish illustrated catalogs of our artists' work - as they are seen in many exhibitions throughout the country and, of course, always at the Gallery. I will, however, assemble a few photographs of Shahn drawings and a few of the paintings we have available. He has been preoccupied with large commissions in recent years - stained-glass windows, mosaic murals as well as graphics - and has been hospitalized twice within the past three years - thus limiting his easel paintings to a minimal figure. In any event, I will send you what we have on hand in the photographic records with all the pertinent data, but of course it is most difficult to judge from a black and white print. Perhaps you may have occasion to visit New York in the near future, when we will be delighted to show you a cross-section of the work we have available.

Sincerely yours,

EGH/tm

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OK
Rout

Pl see (E)

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*enter deposit
3/12/68*

HUNTINGTON T. BLOCK
INSURANCE

1100 CONNECTICUT AVENUE, N. W.,
WASHINGTON, D. C. 20036

LLOYD'S OF LONDON
FACILITIES

TELEPHONE: (202) 223-0673
CABLES: HUNTBLOCK

March 6, 1968

*dep. r
system
3/11/68*

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Re: Damage to the Stuart Davis painting
Cafe Place Des Vosges

Dear Miss Halpert:

We are pleased to enclose herewith claim draft number
67-92-72 of the Aetna Insurance Company in the amount
of \$1,275 in payment of the above loss.

Very truly yours,

HUNTINGTON T. BLOCK INSURANCE

Jane Hanna

(Miss) Jane Hanna
Claim Department

jkh

Enclosure

cc: Mr. William M. Dunn
International Art Program
Smithsonian Institution
Washington, D. C. 20560

February 29, 1968

Tom Gallagher
Director of Freight Sales
American Airlines
633 Third Avenue
New York, New York 10017

Dear Sir:

Would you be good enough to send us a copy of your booklet, "American Has a System", which was advertised in Time Magazine.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

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CARROLL REECE MUSEUM



EAST TENNESSEE STATE UNIVERSITY
JOHNSON CITY, TENNESSEE 37601
AREA CODE 615 926-1112 EXT. 392

19 FEBRUARY 1968

EDITH GREGOR HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK 10022

DEAR MRS. HALPERT:

THE REECE MUSEUM WILL BE MOST HAPPY TO INCLUDE SHAHN'S WATERCOLOR BARTOLOMEO VANZETTI AND SILKSCREEN THE PASSION OF SACCO AND VANZETTI IN OUR EXHIBITION JUSTICE AND THE PALETTE.

ENCLOSED PLEASE FIND LOAN AGREEMENT FORMS FOR THIS LOAN. ALL ITEMS SHOULD BE SHIPPED BY REA, COLLECT, UNDER PROTECTIVE SIGNATURE. WE HAVE ASKED THAT ALL SHIPMENTS BE MADE IN TIME FOR ARRIVAL IN JOHNSON CITY, TENNESSEE, BY 28 FEBRUARY 1968 AND NO LATTER THAN 4 MARCH 1968.

THE REECE MUSEUM WILL PAY THE CRATING COST.

PLEASE FORWARD TO ME PHOTOGRAPHS OF THESE WORKS (AT THE EXPENSE OF THE MUSEUM). MAY WE HAVE YOUR PERMISSION TO USE THESE IN THE CATALOGUE OF THE EXHIBITION AND FOR PUBLICITY FOR THE EXHIBITION.

THANK YOU FOR YOUR COOPERATION.

SINCERELY,

(MRS.) *Judy Humpston Ollis*
JUDY HUMPHSTON OLLIS
RESEARCH CURATOR

ENCL: TWO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ART STUDENTS LEAGUE OF NEW YORK • 215 W. 57TH ST. **ASL**
NEW YORK, N. Y. 10019 • INCORPORATED IN 1879

February 23, 1968

Downtown Gallery
465 Park Avenue
New York City

Gentlemen:

As per our telephone conversation of today, this is to inform you that on Thursday, Feb. 29 and Friday, March 1, the Hague Art Deliveries will pick up the works of art which will be in our exhibit at the Century Association from March 6 through March 30. They will pick up, at your gallery, "Winter Turnpike" by George L. K. Morris.

Very truly yours,

Emily V. Smith

Emily V. Smith
Secretary to the Director

EVS

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FRATELLI FABBRI EDITORI s. r. l.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Meconate 20138 Milano (Italy)

Telex: 32321 FABBRI

Rif. RB/gr
(da usare nella risposta)

Milan, February 21st 1968

To the Director of the
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Sir,

please excuse us if we trouble you once more but we really need your cooperation to our activity.

We wrote to you on January 9th and sent you a cable on February 18th but did not receive any answer from you. We asked for a color transparency of the painting "Interlacing" 1955 by Charles Sheeler in order to reproduce it in our publication "Arte Moderna" and in the several translations of the same in foreign languages.

We would like to know if it is possible for you to send us this transparency.

We need also another color transparency, representing the painting "Rockport Beach" 1916 by Stuart Davis, belonging to your Gallery. This painting is too to be reproduced in the above said publication and in the translations of the same.

We would really be grateful to your sending us these transparencies and your granting us permission to reproduce them in our "Arte Moderna".

Waiting for your kind reply, we thank you much in advance and remain

Sincerely Yours,
Uff. Autorizzazioni Fotografiche
(Roberta Bolzoni)
Roberta Bolzoni

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art

Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

February 26, 1968

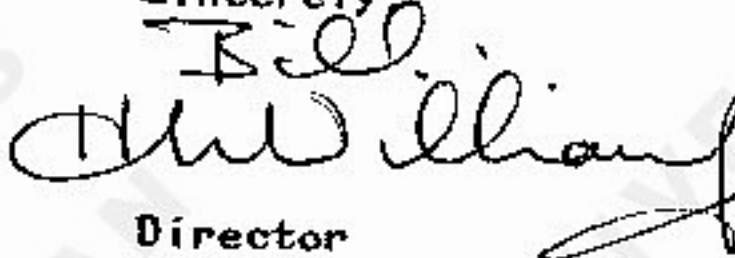
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

I am pleased to advise you that we have overcome the first hurdle on the acquisition of the two works by Dove in that our Committee on Works of Art has approved their acquisition. However, before I am authorized to sign the purchase order, I must go through an additional step to obtain the approval of two additional Members of the Board who were not at the aforesaid meeting. I believe this is a mere formality. I thought you would like to know at least this report of progress. I look forward with much pleasure to seeing you on our next trip to New York.

With cordial regards as always,

Sincerely,

Bill

Director

HWW:mvg

February 29, 1968

Miss Edith Reichmann
2 Washington Square Village
New York, New York 10012

Dear Miss Reichmann:

In going through our consignment records,
I note that you took two photographs of
paintings by Morris Broderson on November
4, 1967.

As we have heard nothing further from you,
I am wondering if you are through with
these and if we may expect to have them
returned shortly. On the other hand, if
you wish to keep them a bit longer for
further study, I do not mean to rush you.

Could you let me know in any case, as we
do try to keep our photograph files as
complete and up-to-date as possible.

Thank you for your courtesy.

Sincerely yours,

EGH/cn

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

POZ
February 27, 1968

Mr. Richard Stuart Teitz, Director
Wichita Art Museum
619 Stackman Drive
Wichita, Kansas

Dear Mr. Teitz:

In clearing my 1967 file, I came across a note to the effect that you had expressed an interest in the following works of art:

Zorach LOVERS, 1958 Bronze
Weber BEAUTIFICATION, 1942 Oil
Kuhn SOPHIE RECLINING, 1928 Watercolor

I cannot recall - with all the activity in the Gallery during the last few months (exceeding any period of the past) whether you wished to consider any of these examples for an exhibition or whatever. Would you therefore be good enough to let me know what you had in mind. If you would like to have some photographs sent to you of these, we will be happy to do so. If not, please forgive me for bothering you about this matter.

However, I hope to have the pleasure of seeing you when you are next in New York.

Sincerely yours,

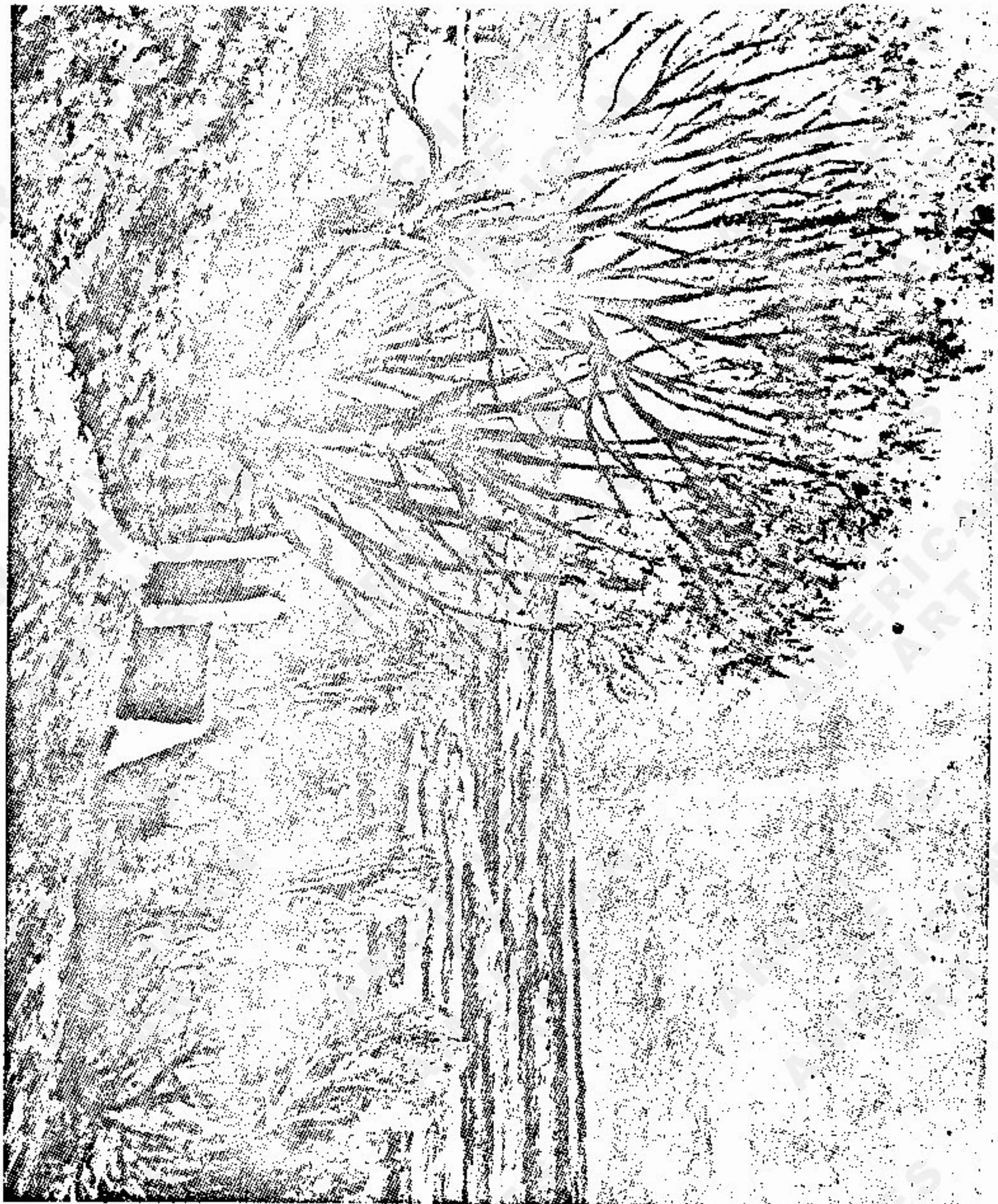
EGH/tm

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 8, 1968

Mr. S. Dillon Ripley
The Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Ripley:

Mrs. Mary Rehm was here this afternoon and showed me the enclosed clipping together with some notes indicating how great the interest is in this project.

The house belongs to Mrs. Rehm, who is the sister of the late Mrs. Dove, who passed away less than a year ago. As you gather, this is an historic building and obviously both the Huntington Town Board and, according to the notes, the Historical Preservation Committee in Washington, D.C. are eager to maintain this house as a permanent exhibit to honor Arthur G. Dove who, as you will note, had a Memorial Exhibition we arranged at the Hecksher Museum in cooperation with the Director, Eva Gatling.

Is there any way of expediting the decision of the Washington Committee and the Huntington Conservation Advisory Council, as Mrs. Rehm has a standing offer now from a private buyer, who wants to use it as her home. The former does not wish to lose an actual sale as she needs the money promptly (unfortunately, as she says). Naturally, she would be more gratified to see this property retained as a memorial to Dove.

Can you take this up with the Committee in Washington or is there anything else you would suggest for me to do to help in this situation. I would be most grateful for your prompt reply.

My best regards to you and the family.

Formally yours,

EGH/cm

P.S. Mrs. Rehm's address is 63 Cranberry Street,
Brooklyn, New York.

THIRD DRAFT
2/19/68

AN ACT to amend the general
business law, in relation to
regulating the relationships
between artists and art dealers

The People of the State of New York, represented in
Senate and Assembly, do enact as follows:

Section 1. Article 12-c of the general business law as
added by Chapter 984 of the Laws of 1966 is hereby amended to read
as follows:

Article 12-C.

ARTIST-ART DEALER RELATIONSHIPS

Section 219. Definitions
220. Artist-art dealer relationships.

219. Definitions.

As used in this article:

(a) The term "artist" means the creator of a
work of fine art [.] or, if he be deceased, his heirs or personal
representatives.

(b) The term "fine art" means a painting,
sculpture, drawing, or work of graphic art.

[(c) The term "consignor" means an artist
who delivers a work of fine art of his own creation to an art
dealer for the purpose of sale, or exhibition and sale, to the
public on a commission or fee or other basis of compensation.]

[(d) The term "consignee" means an art dealer
who receives and accepts a work of fine art from an artist who created
it for the purpose of sale, or exhibition and sale, to the public
on a commission or fee or other basis of compensation.]

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

February 28, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

My dear Edith:

Janet and I are going out to Natalie's this afternoon to pick up the photographs you so kindly sent to us. We are all pleased with the Morris gift and I am anxious to see the works you suggest. George's earlier paintings are very strong and might be most interesting in Adelyn's "Roots" section. Naturally, I feel the Kuhn very special and I wish it could permanently find a home at the National Collection.

David, Adelyn and myself all commented on how much more relaxed we felt you are. This is, I feel, because Tracy is back to soften the blows a bit that seem to be coming your way. The Davis episode is certainly a bit unusual and I hope it will be settled comfortably for all concerned. We are terribly busy trying to put the pieces together for the May event; I feel certain you will approve of the results. Just when I will be in New York again I can't say, perhaps once before May. We all look forward to seeing you here in Washington and hope that we can strike out for New Town this summer. Le Marmiton never lets us down. Dinner was marvelous, as usual.

With kind regards,

Sincerely yours,

Don —

Donald McClelland
Associate Curator
Lending Program

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



FRANK-BAGGS BRUNES 1942

February 24, 1968

After lining, painting will be mounted on a Lebron stretcher, and surface losses filled with gesso and inpainted with dry color in a synthetic resin varnish. Surface will be sprayed with a combination of synthetic varnish: Polyvinyl Acetate in Toluene and Butyl Methacrylate in Xylene.

Please note that because of the size of damage and general condition of the painting, the restoration will be a difficult one.

Cost of restoration: \$1500.00

KUNTYOSHI - "Dream", oil on canvas, 20" x 30-1/4"

Painting has recently been damaged. An L-shaped tear approximately 2-1/2 inches has occurred at lower right and is indicated on enclosed photograph.

Restoration Treatment: Painting will have to be lined, using vacuum table and wax resin adhesive. Treatment in general will follow that described above for Max Weber.

Cost of restoration: \$350.00

DOVE - Abstraction, oil on canvas, 24" x 32"

Painting has suffered minor damage along lower edge, with scrapes in paint film and ground.

Restoration Treatment: Areas of damage will be treated with adhesive, filled with gesso and inpainted. Moisture used to remove excess gesso fillings will lift off any surface grime in the damaged places, leaving the paint film clean in these areas. To give a uniform surface appearance it will therefore be necessary to clean the entire painting.

Cost of restoration: \$175.00

.

February 19, 1968

Mr. William J. Quinlan Jr.
Wilson and McIlvaine
120 West Adams Street
Chicago, Illinois 60603

Dear Mr. Quinlan:

Please forgive me for being so late in my reply. I have been ill and subsequently half of the Gallery staff has been through the same experience, suffering virus and/or flu and our bookkeeper of many years decided to retire. We are now catching up on all the accumulated work and, as soon as the new bookkeeper becomes more familiar with the records, we will send you the report you requested as well as a check for the purchases which have been paid for, including also a list of the ~~object~~^{outstanding} items, so that you will have a complete record for Mrs. Booz - who, I hope, will forgive us also.

Sincerely yours,

EGH/cm

for to publishing information regarding sales transactions, researches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

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FS-224

A DESERT SUNSET

A colorful sunset here on this great Southwestern desert scene is a sight long to be remembered with its ever changing panorama of kaleidoscopic colors.

Color by Chas. F. Adams

Dear Edith -
your note for not dropping
everything and coming
here for perfect
weather and quiet. I
feel much better and we're
both getting marvelous
sunsets.

Love,
Walter Jack

Copyright 1926 H. Scott, Santa Fe, N.M.
Printed by the Santa Fe Press, Santa Fe, N.M.

Call? Western Union Telegraph, 1220 N. Broadway, Santa Fe, N.M.



POST CARD

Address

Mrs. Edith Halbert
Downtown Gallery
Ritz Tower
57 at Park Ave.
New York, N.Y.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

March 11, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

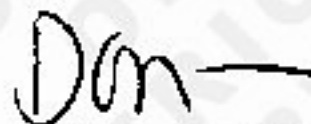
My dear Edith:

I do hope that arrangements can be worked out for the Kuniyoshi.
The painting would be such a splendid addition to our collection.

David, Adelyn and myself have gone over the G. L. K. Morris
photographs which Natalie kindly brought to us and we could not agree
with you more about Morris' earlier work. "Industrial Landscape"
is our selection as you suggested in the first place. Have you made
final arrangements with Morris about the gift? The painting will look
very handsome indeed in the opening exhibit of works from our collection.

Janet and I are saving a room for you for the May show and Sylvia
Marina sends her love.

Love,



Donald R. McClelland
Associate Curator, Lending Collections

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

28-61

BERNARD REIS & COMPANY

10 EAST 40TH STREET
NEW YORK, N. Y. 10016
March 4, 1968

Mu 5-9922

Not to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.


Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

As you know, Mrs. Rattner made a list showing the sales made by you of Abe Rattner's paintings. She has compared this list with the forms which you sent her in connection with sales of paintings. She does not find any sales reports in her files for any of these items. Would you please be good enough to let us have duplicate sales slips for these items and on each of the sales slips, will you please note the date remittances were made by you to Abe Rattner.

Kind regards.

Sincerely,


Bernard J. Reis

BJR:rbm
List enclosed

SAN JOSE

SCHOOL OF HUMANITIES AND THE ARTS
Department of Music



STATE COLLEGE

125 SOUTH SEVENTH STREET
SAN JOSE, CALIFORNIA 95114
(408) 294-6414

1385 Leffington Dr. #2
San Jose, Calif. 95117
2/19/68

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Greetings once again from California. Everything has been going fine here except for the usual problems of smog and congestion which I suppose will not get better until they get worse. I am still teaching at the college and composing music when I can find some free time. Hope you are having a very successful season in New York.

Have been waiting to hear from you in regard to the Feininger watercolor ("Houses on the Brambling Reef") which I own - remember, the one which you handled a number of years ago. Since I hadn't heard from you I decided to send a photo of it to Park Bennett to see if they would be interested in placing it in one of their auctions. Enclosed is their return letter. Before signing an agreement with them thought I would ask if you were interested in it. If so, I would send it to you with a \$500 payment on the Dore thereby completing the balance (\$3500) which I

February 26, 1968

Mr. Jose R. Rodriguez
61 Bld. Jourdan
Paris XIV, France

Dear Mr. Rodriguez:

Thank you for your letter and the information on your career to date.

Since its inception in 1926, The Downtown Gallery has concentrated exclusively on the work of American artists. However, there are many, many galleries now operating in New York which either specialize in or include work by European artists and you should have little difficulty in making the appropriate affiliation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 29, 1968

Mr. David M. Bullock
Manchester College of Art and Design
Cavendish Street, All Saints
Manchester 15, England

Dear Mr. Bullock:

We have today received your letter
addressed to Arthur Dove.

I regret that we are not able to give
you the information you request, as
Mr. Dove died in 1946.

Sincerely yours,

Tracy Miller

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



BENSON GALLERY

Montauk Highway

Post Office Box 784

Bridgehampton, Long Island

New York 11938

Telephone 516 537 0600

Directors:

R. M. Benson Elaine K. G. Benson

March 8/68

Dear Edith,

We'll be by on Thursday to finish off
where we left off. If you have a few drawings
you'd like us to consider for the watercolor show
please show them to us when we come by.
It will be before noon. Our best —

Enaueuf

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Recovery of Stolen Works

The following works, reported stolen in the Association's theft notice dated January 5, 1968 from Mr. U. L. Steiner of Montreal, Canada, have recently been recovered:

Paul Cezanne - Head of a Boy

Camille Pissarro - Village

Maurice Utrillo - Village

Pierre Auguste Renoir - Landscape

Eugene Delacroix - Landscape

Max Slevogt - Orchids

Max Liebermann - Self-Portrait

unknown - Portrait of a Lady

Gilbert S. Edelson

rior to publishing information regarding sales transactions, attention is directed to the fact that the Association is not responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

SINCE 1861

GUMP'S

Agencies in:

BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MEXICO CITY
MUNICH
NEW DELHI
PAPEETE
PARIS
TAIPEI
TEHERAN
TOKYO
VIENNA

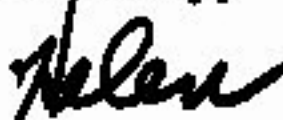
27 February 1968

Mrs. Edith Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York

Dear Edith:

I'll arrive in New York this Sunday, March 3rd at 4:00 p. m. and will be at the Westbury Hotel through March 9th. Can you have dinner with me Sunday evening? The fog here has been very heavy, so if I haven't called you by six o'clock, you might give the hotel a ring to see if I'm late. If I am, I'll call you as soon as I reach the hotel. I'm looking forward to seeing you.

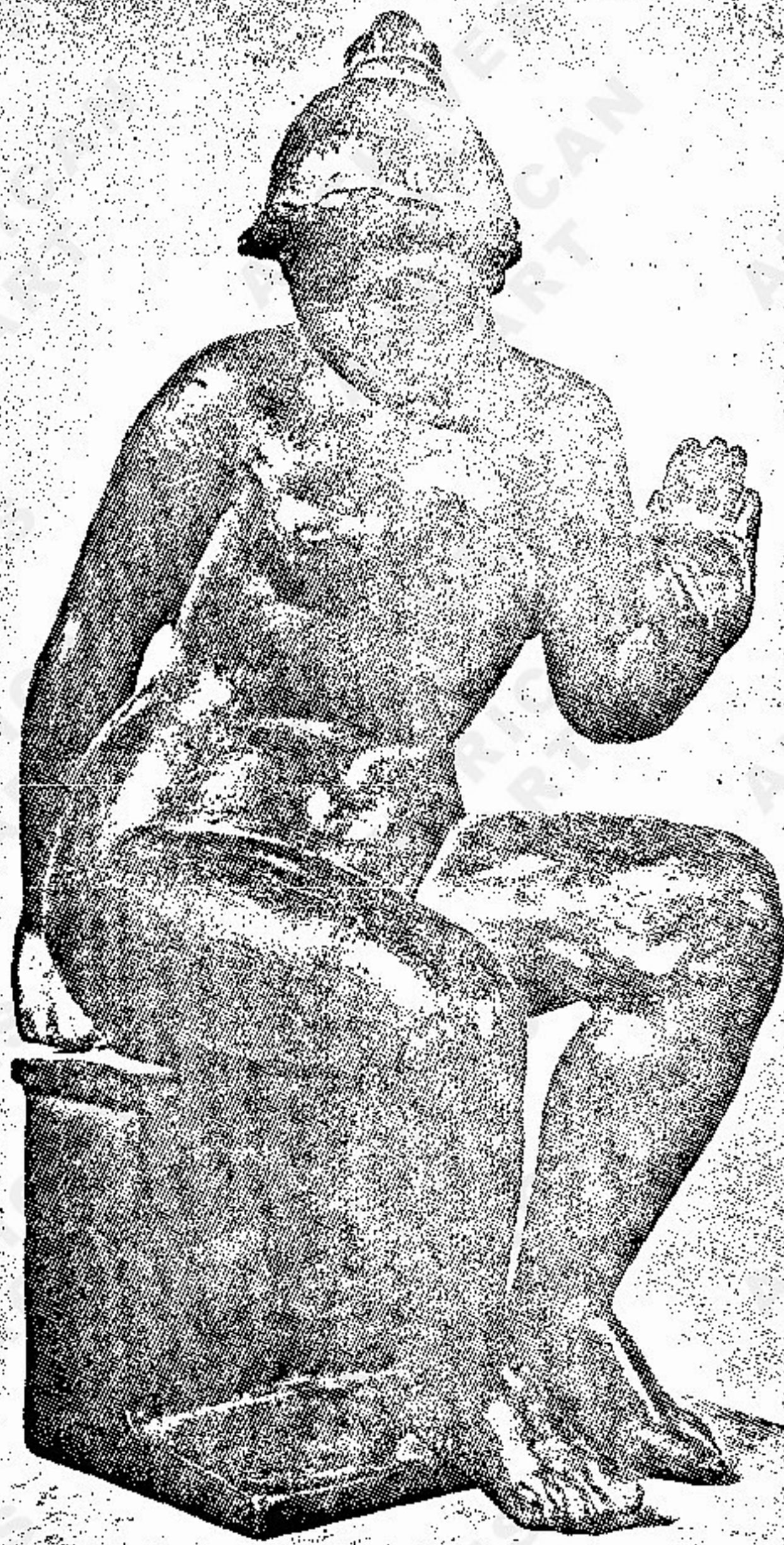
Sincerely,



Helen Heninger
Director
Gump's Gallery

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be substantiated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

February 19, 1968

Mrs. William Haith
251 46th Street
Brooklyn, New York

Dear Mrs. Haith:

I was somewhat puzzled upon receipt of your letter - as we had never indicated that our type of business is obliged to have a pension plan for the employees. In the 42 years of our existence, this is the first time that someone has brought up that subject. The Gallery contributes large sums to the Social Security Department for each employee and is not required to do anything else - and has never done so for any employee. The bank book was a special fund we volunteered during a prosperous year or two, entirely as a personal gesture. The government takes care of the pension as part of the Social Security at the age of 65 for every employee - or 62 if preferable to the latter.

Bill left of his own accord and we certainly have no further responsibility. I trust he is happy with his new job - and that you are feeling better.

Sincerely yours,

EGH/tm



Jim Brown
& ASSOCIATES

PORTRAIT • COMMERCIAL
PHOTOGRAPHERS

14427 Cedar Rd. at Green
South Euclid, Ohio 44121

PHONE
382-3344

ELMER BROWN, PRES.
JIM BROWN, V. PRES.

February 21, 1968

Mrs. Halpert
Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

I last spoke with you when I was in New York in December, 1967. I left photographs of Mr. Zorach's work with you for which I need an appraisal in order to insure my collection. You graciously agreed to do so because I am Mr. Zorach's nephew, if I would pay postage for the return letter, which I did.

Since it has been three months and I haven't heard from you, I would appreciate an immediate response. My insurance agency will not insure my collection without your appraisal.

Sincerely yours,

Jim Brown
Jim Brown

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Art Department
U. C. S. B.
Santa Barbara, Calif.
93016

February 23, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Many thanks for the kind words concerning the Three Young Collections catalogue. The show itself was most attractive, and it achieved at least some of the educational impact we hoped for. Unfortunately, I have heard that both the Factors and the Hoppers have split up since the exhibition was held a year ago--Ah, Hollywood!

X I have now officially left the Santa Barbara Museum of Art and am teaching a course in the history of American Art at the University here and enjoying a semi-sabbatical until July, when I begin full time at Cornell. There I will be planning a brand new museum to be designed by I. M. Pei. I hope to have an opportunity to tell you all about it soon on a visit to New York this spring. Until then, I do appreciate your thoughtfulness in writing.

With best regards,

Tom

Thomas W. Leavitt

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

to teach and to develop my
art^t work. I have been here
four years.

If you are at all interested
I would be happy to provide
you with more information,
including slides of my work,
and/or come to New York
at your convenience.

Sincerely,

George K. Shortess



THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

March 6, 1968

Mrs. Edith Gregor Halpert
Director of The Downtown Gallery
465 Park Avenue
New York, New York 10021

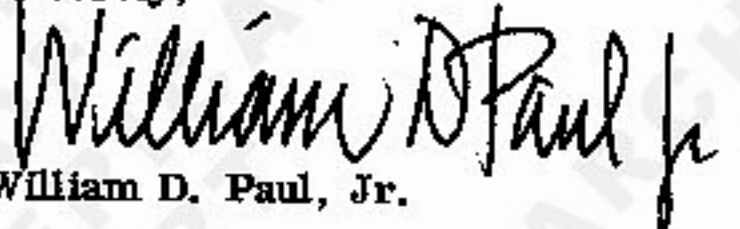
Dear Mrs. Halpert:

Mr. Alfred H. Holbrook, Director of the Georgia Museum of Art, would like to purchase the watercolor, UNTITLED I/CENTERPORT, c. 1940, by Arthur Dove for the collection at the Georgia Museum of Art. On your inventory sheet this watercolor is priced at \$450.00 and I assume there is a 10% discount for museums, which would bring Mr. Holbrook's purchase price to \$405.00. Would you please confirm this before we send a check. Mr. Holbrook is also impressed by the RATTNER watercolor which is priced at \$705.00. He would be interested in purchasing this if you will accept \$500.00 for the work.

We very much appreciate your cooperation and interest in presenting these fine works to the Georgia Museum of Art. They will be returned to New York via Henrietta Schumm in the not-too-distant future.

All good wishes.

Sincerely,


William D. Paul, Jr.

WDPJr/ap

cc: Mr. Alfred H. Holbrook, Director

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February 29, 1968

Mr. Myron R. Barnstone
1315 Hamilton Street
Allentown, Pennsylvania 18102

Dear Mr. Barnstone:

Thank you for your letter and the material
on your work and career to date.

For many years, The Downtown Gallery has
concentrated almost exclusively on the work
of those artists on its permanent roster,
most of whom have been associated with the
Gallery since the 1930's - or earlier. At
this juncture, we do not anticipate making
any additions to the roster.

With the many, many galleries now operating
in New York, it should not be difficult for
an artist of talent to make the appropriate
affiliation - and we do wish you the best
of luck.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

P.S. We are returning the photographs, cata-
log, etc. under separate cover.

Not to publishing information regarding sales transactions.
Senders are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Joshua Trees and wildflowers are characteristic marks of California's High Desert Country. The Joshua Tree State Park near Lancaster, Calif., is a 2200 acre preserve of Joshua Trees.

Dear Edith,
Bill and I are
enjoying the lovely
California weather
for a few weeks.
Hope you are
well.
Love,
Sandy Bill
Lane

March 1958
9570



STATE
POST CARD

Mrs. Edith G. Walpert
136 East 56th Street
New York City
New York

LEE A. AULT

635 Madison Ave., New York 22, N. Y.

March 12, 1968

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York

Dear Edith:

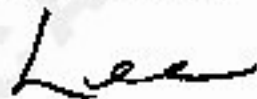
For several years Isabel and I have been interested in The Skowhegan School of Painting and Sculpture, and last fall I became a Trustee.

In order to bring the school more closely to the attention of a wider circle of people interested in the fine arts, Isabel and I are inviting a group to see a short movie about Skowhegan. It will be shown at The River Club, 447 East 52nd Street, at 6:00 PM, Wednesday, April 3rd.

Following the film, we would like you to come to our apartment in River House for cocktails.

We do hope you will join us and help interest new friends in Skowhegan.

Sincerely,



Lee A. Ault

LAA:cmc

RSVP

331 East 68th Street
UN 1-9270

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Stolen Work of Art

The following work has been reported stolen:

Artist: Ingres (1780-1867)

Title of work: Study for Penitent

Pencil drawing

Dimensions: 7 1/2" x 5 1/4"

Other information: Framed in uncarved antique walnut with silk
mat when stolen;
Xerox copy of a photograph is attached.

Any information concerning the above should be addressed to:

Mr. William Kennedy
The Contemporaries
992 Madison Avenue
New York, New York 10021 (phone: TR 9-1980)

or to the Art Dealers Association of America, Inc.

Gilbert S. Edelson

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

- 2 -

In closing, I want to express my hope that you will be in New York in the very near future as it is always a great pleasure to see you. Do let me know.

With best regards.

As ever,

February 21, 1966

Mr. Robert Aichele
1385 Lexington Drive #3
San Jose, California 95117

Dear Bob:

Forgive me for being somewhat late in answering your letter of February 19th.

As we do not represent the Painter's estate and merely have a few of his paintings, which I purchased to include in our annual Christmas exhibition - on several occasions - and of course, I liked his work and felt that he would fit in with our overall group.

Since I have retained two or three other examples of his work which I purchased, the idea being to include them in a forthcoming gift, they are not offered for sale at any time and I have not kept up with the current market and am truly not in a position to make any legitimate statement as to the value of a painting by this artist. Naturally, I am not familiar with what goes on in other galleries and have discontinued adding to our inventory during the past few years as, in our case, the majority of the estates we handle have very little left for sale and, at the request of the families, we are now including some of our inventory in exhibitions both in the gallery and in museum collections and no longer make outside purchases. If you read the Sunday ads you will find that several galleries include the names of artists whose work we handle as "gallery-inners" - which they purchased either from private collectors at very high prices or at auctions. However, I will see what I can do in this connection by asking friends of mine to check with other dealers about the current selling price of Reininger's water-colors of the same size and quality as those of THE BRAMBERG DEEP. As soon as I get any data I will let you know.

As I mentioned above - now that the widow or the sons of our deceased artists are pleading with us to release for sale the Gallery inventory, we decided to make no outside purchases. However, I repeat I will do all I can to get the information you request, but I would suggest that you approach some of the California dealers, who seem to be very eager to invest in the works of art of the period Reininger represents.

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27514

February 26, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue (at 57th)
New York City, New York

Dear Mrs. Halpert:

The Fifty Years of American Art: 1903-1953 show really looks great in the gallery, and sure is full of new appraisals for any perceptive viewer as he re-scans his understanding of the first half of the twentieth century.

A lot of theories and conclusions on the part of historians take a jostle as one walks down our wall sequence. We hung it in strict chronological arrangement, breaking the years sequence only when a painting might carry the wall better if it were moved up one hanging space, or set on its own floating wall. When our staff photographer finishes some wide-angle-lens views, I shall send some to you.

We have not published a catalog. Down here in the village, (and by that I mean a VILLAGE of 12,000 and two printing companies) it takes six weeks to get the simplest broadside printed, and our list and final form of the show just didn't permit that. The show did get a little beyond its terminal date of 1953, especially with the big Morris, but it hangs well and was needed to fill out the wall space.

We really needed another Marin, one of "a boat pitching on a turbulent sea" as strong in his oeuvre as the Mount Katahdin is to Hartley.

One of the indirect observations to be made from the exhibition and the organizing of it is the awareness that art has to be bought as it is, for some of these artists just cannot be acquired anymore ... that is, if one will admit that some of their work is better than some of their others. "Great" paintings in any one artist's production are even admitted by the dealers in the way they price them ... right? Or in the way they save them on their shelves for the "right" client or show.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PERUVIAN EMBASSY
WASHINGTON 6, D. C.

February 19, 1968

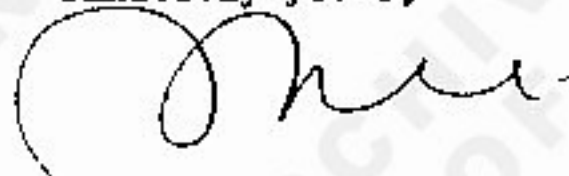
Mrs. Edith Hallpert
The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Mrs. Hallpert:

In view of my forthcoming return to Peru, after ten years in the Embassy in Washington, I am reducing my small collection of paintings to include only Latin American works and few by Arthur G. Dove and John Marin. Thus, recalling the policy of The Downtown Gallery, I would wish to return the Morris Broaderson purchased from you in 1966, as per enclosed copy of the invoice.

I am enclosing a catalog of "Three Centuries of Peruvian Silver" exhibit just shown at the Smithsonian's Museum of History and Technology and which will open on March 13th at The Metropolitan Museum of Art.

Sincerely yours,



Antonio Lulli
Minister Counselor

AL/bg
Encls.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3767

PLEASE
SIGN & RETURN

465 PARK AVENUE
NEW YORK, N. Y. 10022

To: The Downtown Gallery
465 Park Avenue
New York, New York 10022

As you requested, The Providence Litho-
graph Company agrees to indicate that
no reprints of Ben Shahn's HUNGER other
than the one appearing in UNITED/METHO-
DIST CLASS TEACHING PACKET may be made
under any circumstances.


Edna Grace, Assistant Editor

2-20-68
(Date)

This is standard policy with our company and under no
circumstances would we infringe on any picture rights
of the artist or agent.

e.g.

DAVIS • DOVE • KUNIYOSHI • G. I. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENO YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

Established 1924

EDITH GRIGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

March 7, 1968

Mr. Howard Byrnes
Byrnes Bros. Chevrolet Co.
White Plains, New York

Dear Mr. Byrnes:

Charles Hodges has applied for a job as
porter at this Gallery and has given
your name as a reference.

May we ask that you give us any com-
ments you may have, in confidence of
course, regarding Mr. Hodges - as to
performance of duty, reliability, etc.

Thank you for your cooperation. A self-
addressed envelope is enclosed.

Sincerely yours,

Tracy Miller

Tracy Miller

The above employee has
been employed by us for
2 yrs and we have found
him reliable cooperative
and honest.
Byrnes Bros Inc
Howard Byrnes

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH

M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO

WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

For publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Earle Horter

310 West Horter Street, Philadelphia, Pa. 19119

March 5, 1968

Mrs. Edith Halpern.
Downtown Gallery
New York, N.Y.

Dear Mrs. Halpern:

Thank you so much for
agreeing to my request to offer advice
as to the insurance value of the Shreefers.
It was Dr. Evan Turner's suggestion that
I ask you.

These pictures are being borrowed
by the Smithsonian for the Shreefer
exhibition which is to go to three
cities.

1. "Church Street EL" - 1922
Oil (under glass)
16" x 18½"
2. "Flower Forms" - 1924
Oil (under glass)
23¼" x 19¼"

I shall be very grateful to
you for the desired information.

Sincerely,

Elizabeth Horter
[Mrs. Earle -

February 16, 1968

Mr. Soichi Sunami
27 West 15th Street
New York, New York

Dear Mr. Sunami:

Mrs. Halpert has said that she would be interested in some of the negatives which you told me you would like to dispose of.

Using the letterhead carbon of this letter, would you be good enough to circle those artists' names of whom you have negatives and also indicate how many in each instance.

We would also like to know what the price would be per negative.

Thank you for your attention.

Sincerely yours,

Tracy Miller

for to publishing information regarding sales transactions, neither are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

MARGARET M. WATHERSTON

14 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

February 24, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

RESTORATION ESTIMATE - DAMAGED PAINTINGS

WEBER - "New York", oil on canvas, 32" x 40", 1942.

Painting has recently suffered severe damage, as will be seen from the enclosed photographs. A very large irregular gash has occurred near the vertical cross bar in the upper right section of the painting, causing cracking and losses in the paint film.

Restoration Treatment:

As will be noted from Photograph # 2, the back of the canvas and stretcher were heavily coated with an enamel paint, probably by the artist, and no doubt to preserve the canvas. This paint layer will have to be completely removed before restoration of the present damage, as it tends to make the canvas extremely brittle and stiff.

On the reverse side of the canvas, paint around area of damage will be removed to soften canvas and allow it to be flattened. A temporary patch will be put on the back. The face of the painting will then be protected with Methacrylate varnish, and two layers of facing paper, so that paint layer will be covered while further work is being done on the back of the canvas. Canvas will be removed from stretcher and placed in a "Dutch method" paper work frame, so that the entire back of the painting is accessible. Heavy enamel layer will be removed, either with abrasion or solvents, so that threads of canvas are exposed. Painting will then be treated on the vacuum table with moisture and wax to insure adhesion of paint to canvas. Painting will then be lined, again on the vacuum table, with medium weight canvas and wax resin adhesive.

continued

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE HERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information given is published 60 years after the date of sale.

March 1, 1968

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Don:

I understand that William Zorach's sculpture entitled VICTORY (stone) is now at the Smithsonian.

A photograph of this is urgently needed for reproduction in an important forthcoming publication. As the only photo we have is an old one, badly mauled and I assume you all will be having it photographed anyway, could you rush us two prints of the new photo?

I don't know the proper department to address this request to, which is why I put the burden on you, as you are always so helpful.

Many thanks.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

American Republic Insurance Company

ROBERT G. HARPER, Executive Vice President and Treasurer



NATIONAL HEADQUARTERS: DES MOINES, IOWA

WAYSON POWELL, JR., PRESIDENT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 20, 1968

Miss Margaret Watherston
44 West 77th Street
New York, New York

At the suggestion of Edith Halpert we are arranging to send you a painting by George L. K. Morris, "Connecticut Shore" for restoration. A copy of Mrs. Halpert's letter is attached. Enclosed also is a copy of our letter to her concerning the painting which contains Mr. Halley's recommendation for restoration and his suggestions of the areas needing work.

Upon completion of the necessary work the painting should be returned to:

American Republic Insurance Company
National Headquarters
601 - 6th Avenue
Des Moines, Iowa

Any correspondence should also be so addressed to my attention.

R. G. Harper

RGH/rlk
Enc.

cc: Edith G. Halpert ✓

RICHARD P. TATAR
103 OAKLAND AVE.
GLOVERSVILLE, NEW YORK

February 21, 1968

The Downtown Gallery
465 Park Ave.
New York, New York 10022

Attention: Mr. Tracy Miller

Dear Tracy:

We have received our paintings, and I just wanted to remind you that I would like to receive the photographs of these, also. If there should be any exhibition record on these, I would appreciate this information, too.

We have the Zorach "Sea Pigeon" and I would like to know if there is any exhibition record on this bronze.

Thanking you for giving this your attention, I remain,

Sincerely,

Richard P. Tatar

Richard P. Tatar

RPT:ms

P.S. On "Tree" the heavy Royal Blue faint at the bottom of the painting is cracked. I don't know if this was done in transit

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3501 CAMP BOWIE BOULEVARD, FORT WORTH, TEXAS 76107

P. O. BOX 2385, 76101, PE 8-1030

February 28, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

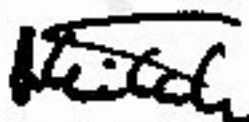
Dear Edith:

Delighted to hear from you and to know that you are once again back on diet as a result of prompt payment of vast amounts of money. Wish that I could say the same as I have just returned from a week in Alaska where the eating is great but the cost is staggering.

We are, of course, delighted to loan the Sheeler picture and this has already been promised as you know. The Dove I find is in very precarious condition as it was painted, of all things, with a water soluble base. Russell Quandt has checked it out and has recommended that we put a support of fiberglass under the canvas, but it is impossible to do a wax reline in the usual sense. Also, as the pigment has a tendency to chalk, I think it will be necessary for us to put a plexiglass cover over the painting. This I hate to do, but certainly if we are ever to loan it, it would have to go out with some such protection. Did Dove do this sort of thing very often? The surface looks as if it had been purposely handled in this manner in order to achieve an extremely flat finish.

Next trip to New York that I know of will be in April when we have our Board meeting. Will be in touch of course,

Yours,



Mitchell A. Wilder
Director

MAW:aw

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information be published 60 years after the date of sale.

His wife's name is Sally

His

- Adler* 20. City Rain
21. Don Quixote
- CIT* 22. Studio Interior Night Comp, 1954
- Spartan* 23. Prairie Landscape Comp., 1954
- 5000. 8/24/67 heavy* 24. Figure, 1953
25. Comp. w. three figures, 1953
- Illichman* 26. Prairie Sky, 1953
27. Still Life Landscape, 1950
28. Window Cleaner #5, 1952
- A. Schom* 29. Window Comp., 1952
- McNeil* 30. Window Cleaner #IV, 1952
- Wells* 31. Window Cleaner III, 1951
- L. Froch* 32. Window Cleaner II, 1951
- Windboles* 33. Rome #1, 1951
- Wes Trust* 34. New York, 1951
- Stone* 35. Still Life Landscape, 1950
36. Pier Composition, 1950
37. Evening Garden, 1950
- William* 38. Gargoyles in Flames, 1950

rior to publishing information regarding sales transactions, vendors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Complaint of Navos v. Kahn, 7 N.Y.S. 2d 165. However, the net effect of a settlement induced by such coercive tactics frequently results in the unjust enrichment of the agent at the expense of his principal. In order to minimize "the opportunities and powers", of a dealer to thus "flagrantly abuse" his fiduciary position, this bill prohibits an art dealer from acquiring a lien or other right to withhold an artist's property or the proceeds thereof unless such lien or right is (a) supported by a writing and (b) ^{if based upon a financial obligation, it is} in a fixed amount or if not fixed it should be capable of being reduced to a certainty. This last mentioned requirement was a prerequisite even of the common law remedy of distraint by a landlord of the goods of his tenant for non-payment of rent before that harsh remedy was abolished in 1846 as being contrary to the public policy of this state.

This subsection would be meaningless if it did not have some teeth in it. Accordingly, a dealer who abuses his fiduciary position by knowingly withholding an artist's property or money under a claim of lien or other right founded upon an oral agreement or for an amount which is not ^{at least} fixed in advance ^{or} / capable of being reduced to a certainty, and refuses to surrender the property or money after 30 days written demand served either personally or by certified or registered mail is, under this bill, guilty of a class A misdemeanor. As already noted, this provision in no way overlaps the larceny provisions of the Penal Law.

The consignment arrangement between artist and art dealer has become too complex to permit the continuance of a laissez-faire attitude on the part of some dealers who may prefer verbal security arrangements for expenses and advances

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

See if you can find this in photo
Unfortunately, Mrs. Sheeler is very ill - but as an ideal wife of the artist, never interfered with any transactions relating to his work. However, it and when the purchase and possibly the sale of the painting in your collection is effected, the widow will get a royalty - an arrangement we suggested many years ago.

Mr. Roland W. Force, Director
Bernice P. Bishop Museum
Honolulu, Hawaii 96819

Dear Mr. Force:

Thank you for writing to me about the Sheeler painting in your collection. We always try to maintain our archives "up to date" and like to know where certain paintings by the artists on our roster are owned so that we may record the information accordingly.

Naturally, we are very much interested in obtaining the work of any artist we represent to avoid its inclusion in a public auction, which frequently varies from high to low and is bad for the reputation of the artist, alive or deceased.

Would you be good enough to let me know the title, medium, date and size of the painting, so that we can check with our archives, which include a photograph of every example sold by us by each artist and makes it very simple to make an offer relating to the current valuation.

I am enclosing a self-addressed envelope, so that you may supply this data promptly - and so that I, in turn, can make you a specific offer accordingly. From past experience, I learned that museums or other art institutions prefer this arrangement rather than an exchange of one artist for another, which may not be the ideal accession for the museum.

As soon as you supply the data I requested, I will send you a note indicating what we would be prepared to pay in relation to the current market. We always like to protect our artists and their market value and would be glad to carry through the transaction very quickly. I look forward to hearing from you.

Sincerely yours,

February 19, 1968

Mr. Mitchell A. Wilder, Director
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth, Texas 76107

Dear Mitch:

Many thanks for sending me the catalog. I was delighted with it.

Also, many thanks for the check. Now I can eat again. I am also pleased that you are lending the Sheeler to the Smithsonian, etc. Harry Lowe wrote to express his joy in getting so many loans throughout the country. The exhibition will be a brilliant record of a great American artist's contribution - particularly at a time when so much attention is given to "what's new" - good, bad or indifferent. If and when I get a chance, I will try to locate some of the many catalogs of previous one-man shows of Sheeler's work so that you may have them. Some day when I can find someone to hire on a temporary basis, someone with a sense of order in this period of irresponsibility, I will have all our catalogs completely organized and will see that you have a complete cross-section in your files.

When are you planning a New York visit? Do make it soon and I hope that Sally will be with you. At last, I have an excellent cook - after trying for six months - and would love to have you pay me a visit.

With best regards.

As ever,

EGH/cm

February 26, 1968

Mr. Leon A. Harris Jr.
Harris Department Store
Dallas, Texas

Dear Mr. Harris:

In going through some folders left in the desk of a former employee, I came across the enclosed appraisal addressed to you.

Naturally, I am at a complete loss as to how this came to be in this Gallery, but in any event, I am pleased to forward it to you now.

Sincerely yours,

Tracy Miller



AUTO CITY CANDY COMPANY

WHOLESALE CANDY AND TOBACCO
2837 ST. AUBIN AVENUE
DETROIT 7, MICH. TEMPLE 1-3350

29 FEBRUARY, 1968
DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK

2

ARTIST: BEN SHAHN
TITLE: MOTHER AND CHILD (1953)
MEDIUM: GRAPHIC
SIZE: 8 $\frac{1}{2}$ " x 11 $\frac{1}{4}$ "

ILLUSTRATED IN BOOK PUBLISHED
BY GEORGE BRAZILLER, INC.,
"BEN SHAHN", BY JAMES THRALL SOBY;
ILLUSTRATION # 77.

THANK YOU FOR GIVING THIS REQUEST YOUR ATTENTION, AS WE ARE VERY ANXIOUS TO
SECURE THE PROPER INSURANCE COVERAGE.

VERY TRULY YOURS,

JEROME B. LEVY

JBL; KM

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from both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.



STATE OF NEW YORK
DEPARTMENT OF LAW
STATE OFFICE BUILDING
80 CENTRE STREET
NEW YORK 13, N. Y.
TELEPHONE: 488-7566

LOUIS J. LEFKOWITZ
ATTORNEY GENERAL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 19, 1968

Re: Art Frauds Legislation
Artists-Art Dealers Bill

Dear Friend:

I am enclosing herewith a third draft of the above bill together with an explanatory memorandum. This bill will be submitted in alternative form: one bill with, and one bill without, the proposed new subsection 2 which prohibits art dealers from acquiring any right to withhold an artist's money or property unless it is supported by a writing and for a fixed amount or an amount ^{in place of a fixed} reduced to a certainty, if such right is founded upon a financial obligation. Your comments and criticisms will be given serious consideration.

Kindest personal regards.

Very truly yours,

LOUIS J. LEFKOWITZ
Attorney General
By

JOSEPH ROTHMAN
Assistant Attorney General

Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 5, 1968

Chase Manhattan Bank
410 Park Ave.
New York, N.Y. 10022

Gentlemen:

Please stop payment on the following check:

<u>Date</u>	<u>Payable to</u>	<u>Number</u>	<u>Amount</u>
Dec. 8, 67	TSENG YU HO	3386	\$1642.50

Would appreciate your confirmation of same.

Sincerely yours,

EOH:MO

BOSTON UNIVERSITY



SCHOOL OF FINE AND APPLIED ARTS

855 Commonwealth Avenue, BOSTON, MASSACHUSETTS 02215

CHARLES RIVER CAMPUS

March 11, 1968

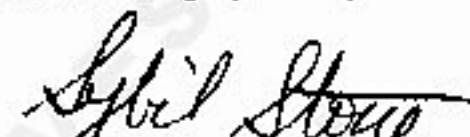
Dear Mrs. Halpert,

Several weeks ago, I wrote to you asking if you could send us an appraisal for insurance on a Max Weber gouache 4" x 6" unframed entitled Under The Canopy.

The gouache was a gift to Boston University of Mr. Emil Arnold and bears an exhibition label from the Downtown Gallery dated 1931.

We would appreciate this information as soon as possible so that we may update our policy.

Sincerely yours,


Mrs. Stephen Stone

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

19 FEBRUARY 68

DEAR E. G. HALPERT:

I ORDERED A PRINT FROM YOU FIVE MONTHS AGO!

I HAVE CONDUCTED CORRESPONDANCE WITH YOUR GALLERY OVER THE PAST TWO MONTHS....I.E.: I HAVE WRITTEN TO YOU THREE TIMES AND RECEIVED ONE LETTER DATED JANUARY 2.

BUT NO GANDHI PRINT BY BEN SHAHN.

MAY I PLEASE HAVE THE PRINT OR \$200. BY RETURN MAIL??

FRANKLY, I HAD NOT EXPECTED SUCH SERVICE FROM THE DOWNTOWN GALLERY.

SINCERELY,

Walter Schmidt

WALTER SCHMIDT
2329 MARION AVENUE
FREMONT, CALIFORNIA
94538

FEB 22 - 68

Dear Mrs. Halpert,

EVEN THE PAINTINGS WENT
 TO KAUAI FIRST

I don't mean to keep "bugging" you about my address — we haven't lived on Kauai since 1960 — and have written the change each time I've sent a check. The bills keep going to Elele, Kauai — and then come to me with a stamp from P.O. — "Please notify correspondents of your correct address — etc. etc." I am enclosing a self-addressed envelope this time — please see that your secretary or bookkeeper corrects my address on your

March 4, 1968

Mr. Watson Powell, Jr., President
American Republic Insurance Co.
Des Moines, Iowa

Dear Mr. Powell:

Please accept my belated thanks for your letter and the list of acquisitions made by your company over a period of years. It is indeed an impressive list and I congratulate you.

Some time when you are in New York, I wish you would stop in to see the work by members of our roster whose names are listed at the bottom of this letterhead. It would please me greatly to see some of the names of our artists on your list at some future time - in addition to Shahn and Morris, of course, whom you recently acquired. In any event, I was very pleased to receive the information.

Thank you once again.

Sincerely yours,

EGH/ea



TELEPHONE (AREA CODE 202) 234-8600
CABLE "STORAGE"

Security Storage Company of Washington

SUCCESSOR TO SECURITY STORAGE (1890) AND FEDERAL STORAGE (1925)

E. K. MORRIS
CHAIRMAN OF THE BOARD

PHILIP LARNER GORE
PRESIDENT AND CHIEF EXECUTIVE OFFICER

1701 FLORIDA AVENUE, N. W.
WASHINGTON, D. C. 20009

TO: MRS. EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
465 PARK AVE.
THE RITZ TOWER CONCOURSE
NEW YORK, NEW YORK 10022

DATE: FEBRUARY 28, 1968
Ret 3/1/68

We are pleased to enclose shipping documents covering goods forwarded in accordance with the instructions of: FOREIGN BUILDING OPERATIONS (PAINTING, WASHINGTON, D.C.)

When the shipment arrives carefully inspect each container and if there is apparent damage note this on the carrier's receipt. Give a copy of the receipt to the carrier and promptly confirm your claim by letter. If the cases arrive in good condition, but concealed damage is discovered after unpacking, notify the carrier immediately by letter, retaining packing material until carrier inspects if so desired.

If it is necessary to file a claim against the carrier, do so in writing to the carrier's agent in your city. Send with your letter the original bill of lading (or a statement that this has been surrendered if such is the case) and a written appraisal of the amount claimed. Do not have damaged items repaired until authorized by the carrier or his representative. Do not destroy packing material until carrier approves.

Many carriers have standard forms to be used when filing claims for loss or damage. File your claim on one of these forms whenever possible.

We trust your shipment will arrive in good condition and without unnecessary delay.

SECURITY STORAGE COMPANY
OF WASHINGTON

Steve Neilson
STEVE NEILSON

SHIPPING CLERK

ENCL: REA RECEIPT NO. 32-16-68

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Stolen Works of Art

The following paintings have been reported stolen from the George Eastman House Museum in Rochester, New York in January:

Artist: Rembrandt

Title of work: Portrait of a Young Man

Oil painting

Dimensions: 40 3/4" x 33 1/8"

Other information: Old horizontal tear top left and over head have been restored but are visible on back of canvas;
Xerox of a photograph is attached.

Artist: Arthur B. Davies

Title of work: Cabin Interior - Rainy Day

Painting

Dimensions: 17 1/8" x 22 3/16"

Any information concerning the above should be addressed to:

Special Agent Donald L. Mason
Federal Bureau of Investigation
201 East 69 Street
New York, New York 10021 (phone: LE 5-7700, ext. 364)

or to the Art Dealers Association of America.

Gilbert S. Edelson

For to publishing information regarding stolen transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

511 Newburg Avenue
Catonsville, Maryland, 21228
February 25th, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York, 10022

Dear Mrs. Halpert,

Certainly there are occasions when one cannot reply to a correspondence as rapidly as one would wish and so I understand the delay in your case. I am most appreciative of the reply especially when I consider its length.

My own correspondence is sent to you so there will not be a great delay on my part - a delay caused by my awaiting some word from the Archives of American Art on that Kenigsoki issue. When I checked out the main library locally, I was informed that they had currently only four issues - not, of course, including that July, 1965, journal.

BERNICE P. BISHOP MUSEUM

Honolulu, Hawaii 96819 - Telephone 855-951

March 1, 1968

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

I want to thank you for your letter of January 20, 1968. I am enclosing a copy of a letter I have just written to Miss Miller in the hope that she, Mrs. Sheeler, and you may possibly be able to come to our aid. Since I wrote to you, the Executor of Mrs. Fagan's Estate has indicated that he does not require a valuation on the painting as I thought was essential. I do not wish to retain the painting in the Museum's collections nor do I wish to enter into an exchange with another institution unless I have some notion of a fair market value of the painting. It was my thought that as the dealer who has handled this artist's work for more than thirty years, we might expect to get an expert opinion from you.

It is entirely possible that the Trustees of this Museum may wish to offer the painting for sale rather than exchange it with the institution who has submitted a proposal for exchange.

I do hope to hear from you.

Sincerely yours,

Roland W. Force

Roland W. Force
Director

cc. - Miss Dorothy C. Miller
Senior Curator of Painting and Sculpture
The Museum of Modern Art, New York City

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

assigns, such work of fine art. A violation of this provision shall constitute a larceny in the degree as provided in the penal law of the state of New York.]

2. (a) Any custom, practice or usage of the trade to the contrary notwithstanding, a consignee may not, other than by an order or judgment of a court of competent jurisdiction, acquire any right of set-off, lien, security interest or other lawful right to withhold from the consignor any work of fine art, or the proceeds thereof, consigned to him by an artist for exhibition and/or sale unless

(i) Such right is supported by a written agreement, promise or undertaking subscribed by the consignor and

(ii) If such right is founded upon an obligation or indebtedness claimed by the consignee against the consignor, it is in a fixed amount, or if not fixed in advance, it is capable of being reduced to a certainty. Unless fixed in advance, gallery rental fees, fees for personal services, gallery overhead or damages for breach of contract, for example, are not amounts capable of being reduced to a certainty.

(b) A consignee who knowingly withholds from the consignor a work of fine art or the proceeds thereof, after thirty days written demand served either personally or by certified or registered mail, under a claim of right which violates this subsection, is guilty of a class A misdemeanor.

3. Any provision of a contract or agreement whereby the consignor waives any [of the foregoing] provision[s] of this [section] article is absolutely void[.] except as hereinafter provided:

A consignor may lawfully waive that part of § 220 subd. 1 of this article which provides that "any proceeds from the sale of such work of fine art are trust funds in the hands of the con-

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Stolen Works of Art

The following works have been reported stolen from the home of Sir Henry Joseph D'Avigdor-Goldsmid, M.P., at Somerhill, Tonbridge, England. A reward of £3,000 is available on recovery of the paintings and arrest of the offenders.

Artist: Pissarro

Title of work: L'Alle Des Vignes a Pontoise

Oil on canvas

Dimensions: 16" x 12 3/4"

Other information: Depicts a vineyard with two small houses set against a blue sky and white clouds.

Artist: Guardi

Title of work: The Arsenal Gates in Venice

Oil on canvas

Dimensions: 16" x 11"

Artist: Van Goyen

Title of work: Landscape

Oil on canvas

Dimensions: 14" x 11"

Other information: Depicts a thatched cottage with trees to the left front and a woman standing in front of house, set against a pale blue sky.

Not to publishing information regarding sales transactions, searches are necessary for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 24, 1968

Hunter College
City University of New York
695 Park Avenue
New York, New York 10022

Atttn: Chairman of the Art Department

Dear Sir:

About two years ago John Weichsel presented his thesis on THE PEOPLE'S ART GUILD. The subject is of special interest to me and I have an idea which I would like to discuss with him.

At the time I met him he was in North Carolina and it occurred to me that since he was submitting his thesis to Hunter College he may have returned to this city. I am writing therefore in the hope that you may have his current address.

Sincerely yours,

EGH/lf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Stolen Works of Art

The following works have been reported stolen from the
Schweitzer Gallery:

Artist: Frank Boggs

Title of Work: Bruges, 1902

Dimensions: 11 1/4" x 15 1/2"

Other information: Signed, dated and inscribed "Bruges, 1902";
Xerox copy of a photograph is attached

Artist: unknown

Title of Work: Two Bison in Combat

Bronze sculpture

Dimensions: 6" high; 9" long

Other information: signature illegible; foundry Rudier, Paris;
Xerox copy of a photograph is attached

Any information concerning the above should be addressed to:

Mr. M. R. Schweitzer
Schweitzer Gallery
958 Madison Avenue
New York, N.Y. 10021 (phone: 535-5430)

or to the Art Dealers Association of America.

Gilbert S. Edelson

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Downtown Gallery
465 Park Ave.
New York City

February 28, 1968

Dear Sirs:

My wife and I are most appreciative of the work of Ben Shahn and were delighted to see the New York Times announcement of Modern American Masters including his name.

As we would like to have more of his craftsmanship grace our home, could you please tell me how we might acquire one of his works in your gallery. Is there a catalog of exhibited pieces, or a listing including titles that were reproduced in either of the books "Ben Shahn - Paintings for Graphic Art" or "Love and Joy about letters", or must we come to New York to visit you?

Thank you

Michael Roberts

Michael Roberts
109 Iona Circle
Oak Ridge
TN 37830

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE UNIVERSITY OF CONNECTICUT • MUSEUM OF ART

19 February 1968

Dear Edith,

Attached in triplicate is the list of pictures we will be borrowing from you for our exhibition.

It is imperative that we have photographs as quickly as possible inasmuch as all catalogue material must be in the printer's hands by March 15.

Would you please have Irene send us the biography sheet as soon as she can so that we can get to work on the catalogue text.

In addition, we will need to have the addresses of the following people:

Mr. & Mrs. M. P. Potamkin
1808 Delancey St
Phila., Pa.

The Potankins
Lawrence Bloedel
The Greenes

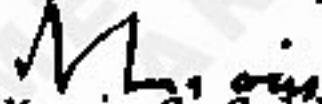
Mr. & Mrs. Lawrence
Bloedel
45 Sutton Pl., South
New York, N.Y.

I seem not to have dates for the following three pictures. Could these be supplied? Morris-Antagonists, Shahn-Father Coughlin, 1939, Sheeler-Compositions Around Red, 1958

I can't tell you how grateful I am to you for all your help last week. I do hope the exhibition will be worthy.

With affectionate regards,

Yours sincerely,


Marvin S. Sadik
Director

Mr. & Mrs. Jerome Greene
14 E 76 St.
New York, N.Y. 10021

MSS:ekp

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

*P: we also will have in America
Institutions.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

P. S. Unfortunately, Mrs. Sheeler is very ill - but as an ideal wife of the artist, never interfered with any transactions relating to his work. However, if and when the purchase and possibly the sale of the painting in your collection is effected, the widow will get a royalty - an arrangement we inaugurated many years ago.

Mr. Roland W. Force, Director
Bernice P. Bishop Museum
Honolulu, Hawaii 96819

Dear Mr. Force:

Thank you for writing to me about the Sheeler painting in your collection. We always try to maintain our archives "up to date" and like to know where certain paintings by the artists on our roster are owned so that we may record the information accordingly.

Naturally, we are very much interested in obtaining the work of any artist we represent to avoid its inclusion in a public auction, which frequently varies from high to low and is bad for the reputation of the artist, alive or deceased.

Would you be good enough to let me know the title, medium, date and size of the painting, so that we can check with our archives, which include a photograph of every example sold by us by each artist and makes it very simple to make an offer relating to the current valuation.

I am enclosing a self-addressed envelope, so that you may supply this data promptly - and so that I, in turn, can make you a specific offer accordingly. From past experience, I learned that museums or other art institutions prefer this arrangement rather than an exchange of one artist for another, which may not be the ideal accession for the museum.

As soon as you supply the data I requested, I will send you a note indicating what we would be prepared to pay in relation to the current market. We always like to protect our artists and their market value and would be glad to carry through the transaction very quickly. I look forward to hearing from you.

Sincerely yours,

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- ✓ 1. Lake Landscape, 1953
- Stone* 2. Man with Newspaper, 1966
- Schulman* 3. Three Heads, 1948
4. Comp. Farmscape #5
- Spencer* } 5. Moses, 1957
Black }
- Wagner* 6. Study for Stained Glass
- H. Smith* } 7. City, 1958
Smith }
- Wetmore (Smith)* } 8. Self Portrait, 1957
Pub. 60? }
9. Prairie Landscape, 1953
- B. Davis* 10. Self Portrait, 1947
- Hippinworth* 11. Sag Harbor #1 or 2, 1957 *Hubert*
- Green* 12. Comp. Old Shoes #2, 1956
- Private* 13. Comp. Blue Old Shoes, 1956
- Private* 14. Moses, 1956
- North State* 15. Potato Farmscape - Fig. #5, 1956
- 1/22/66 43323 name* 16. Comp. Old Shoes, 1956
- Therger* 17. Storm Composition #2, 1955
- C + F* 18. Farmscape #6, 1955
- Allen* 19. Thru the Branches

A signee for the benefit of the consignor*, provided: (a) that
L such waiver is in writing and subscribed by the consignor and (b)
I that no waiver shall be valid with respect to the first two
thousand five hundred dollars of gross proceeds of sales received
in any twelve month period commencing with the date of the
execution of such waiver. As used in this paragraph the term
"sales" means actual sales and does not include purchases made by
the consignee of works of fine art initially accepted on consignment.

C 4. Nothing in this amendment shall be construed to
have any effect upon any written or oral contract or arrangement in
existence prior to the effective date hereof nor to any extensions
or renewals thereof except by the mutual written consent of the
S parties thereto.

§ 2. This act shall take effect September first,
nineteen hundred and sixty-eight.

February 26, 1968

Mr. Walter Schmidt
2329 Marion Avenue
Fremont, California 94538

Dear Mr. Schmidt:

As I advised you previously, we shipped the GANDHI print to you in November and have been tracing the package ever since, but finally gave up as our whole transportation system - post office, American Express and the airlines - have been giving us a tough time, certainly emphasized with all the holidays, strikes, etc. that we have had. Consequently, I am enclosing a refund check for the \$200. payment you sent - and have given up all hope of seeing the print again. We have had to take this kind of punishment several times in the recent past - and I hope you will understand that difficulties we New Yorkers are having currently. If another copy of the GANDHI should turn up, I promise to give you first call in that event. Also, if you wish, I will send you a list of the few other Shahn serigraphs we now have in our possession.

Sincerely yours,

EGH/tm

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN JOSE

SCHOOL OF HUMANITIES AND THE ARTS
Department of Music



STATE COLLEGE

125 SOUTH SEVENTH STREET
SAN JOSE, CALIFORNIA 95114
(408) 294-6414

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1385 Lexington Dr. #2
San Jose, Calif. 95117
March 12, 1968

Dear Edith,

Thanks for your recent letter regarding my
Finnings watercolor.

Enclosed is another payment on the Dove.
What a marvelous painting!

Best wishes,
Bob Michele

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March 4, 1968

Miss Dorothy Banks, Program Coordinator
Division of Continuing Education
P. O. Box 8005
University of Miami
Coral Gables, Florida 33124

Dear Miss Banks:

As you know, Mrs. Halpert is scheduled to speak before your group on March 15th. As we have heard nothing from you to date with regard to travel arrangements, expenses, etc. I am wondering if I should start the procedures from this end. I do know that Mrs. Halpert plans to come to Coral Gables on Thursday evening, the 14th, rather than risk any delays and flights that don't take off, etc., an experience she has had frequently in the past couple of years. That means she will be staying over at least two nights - the 14th and 15th - and she would like a room and bath in a nearby hotel, which I am sure you will be able to arrange.

In the interests of time, I will start working on a flight for her, but will appreciate word from you as to the other arrangements.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARTgallery MAGAZINE

IVORYTON, CONNECTICUT 06442

Jane B. Strong:

Halpert:

Pl. make sure this is what they charge

Just what you might be interested to know that if you place an ad in our April issue it will be the 5th time out of one year so you would be prorated on previous ads with that credit, it would only cost you ~~181~~ for one page. As the 1st of the 5 was last May, this is your last chance to take advantage of the multiple rate. One-half page would be only \$176.

Let me right away if you want to do something.

Best regards, Jane Strong

Ad rates are first of month preceding month of publication. Cash by order arrangement.

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DINERS CLUB

10 COLUMBUS CIRCLE/NEWYORK, N. Y. 10019/TELEPHONE: (212) CI5-1500/CABLE: "DINCLUB" N.Y.

February 23, 1968

THE DOWNTOWN GALLERY
465 PARK AVE
NEW YORK N Y 10022

RE Account No. 1709-3733-B

A reminder that.....

your account is past due. If payment has not
already been made, we would appreciate your sending
your check today.

Please accept our thanks and disregard this
notice if you have previously paid the amount due.

Very truly yours,

COLLECTION DEPARTMENT

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February 19, 1968

Miss Edna Grace, Assistant Editor
Providence Lithograph Company
353 Prairie Avenue
Providence, Rhode Island

Dear Miss Grace:

Since Ben Shahn has been ill, I have delayed my
reply to your letter of February 12th.

In view of the fact that the reproduction is to
appear in a textbook, I am sure there will be
no problem in this regard. Therefore, I am now
enclosing the pink copy you requested - but as
we have had some serious problems about commer-
cial prints made from reproductions in catalogs
and books, you will note my request that you in-
dicate that no reprints other than the one ap-
pearing in UNITED METHODIST CLASS TEACHING PACKET
may be made under any circumstances. A note to
that effect is enclosed for your signature.

Sincerely yours,

EGH/tm

For publishing information regarding sales transactions,
reprints are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
obtained after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 21, 1968

Mr. Leroy W. Flint, Director
School of Art Galleries
Kent State University
Kent, Ohio 44240

Dear Mr. Flint:

Our bookkeeper has just returned from her winter vacation and made out the check for the discount of 10%, which is now enclosed.

I am pleased that Tseng Yu-Ho will be so well represented in Ohio.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Any information concerning the above should be directed to:

Mr. Brude E. Drury
Insurance Company of North America
1190 Public Service Company Bldg.
Denver, Colorado 80202

or to the Art Dealers Association of America, Inc.

Gilbert S. Edelson

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February 29, 1968

Mr. Murray Lebwohl
St. Armand's Gallery
302 John Ringling Boulevard
Sarasota, Florida 33577

Dear Murray:

It was good to have your letter. You are quite right that "much has happened" since you were last here - principally, for me, is the fact that I was away for six months and spent the time travelling through Europe and having a ball. I can't help but wonder why I am back in New York, which is becoming more impossible every day.

About the Shahn graphics, frankly our stock is so low that we are barely able to honor the requests from our own clients here and it would be just impossible at the present time to send any out to you. I am sorry.

It will be good to see you when you come to New York, although August and October sound like a very long way off. In the meantime, My very best to Rita and you and please also say hello to Sara and Morgan when you see them.

Sincerely yours,

Tracy Miller

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1315 Hamilton Street
Allentown, Penna. 18102

28 Feb 68

Mrs. Halpert
The Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York City, New York

Dear Mrs. Halpert,

While in Paris I met Mrs. Sargent and she suggested that I contact you once I returned to this country. My first One Man Show took place at the American Church and it was there that I became acquainted with her.

I am taking the liberty of enclosing photographs of my work and background information about myself -- the enclosed catalogue is for the show I am presently having at Lafayette college.

I would appreciate it were you to take a moment to look at this work with a thought of a possible showing at your gallery in the future.

I look forward to hearing from you soon.

Sincerely yours,


Myron R. Barnstone

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February 26, 1968

Mrs. Ann M. Palermo
Assistant to the Art Director
Encyclopaedia Britannica
425 North Michigan Avenue
Chicago, Illinois 60611

Dear Mrs. Palermo:

I regret that I have to start this letter with an apology for being late in my reply.

As you know, the photographs you requested are of paintings produced by the two artists mentioned many years ago and the negatives in each case were retained by the original photographer of that period and at his death were transferred to another organization. We have finally located the material and, if it is not too late for you, I will have prints made within the next few days and will send them to you. As you probably know, there is a tremendous interest in these artists and a good many others on our roster and we are having a rough time obtaining the material we order as the new employees in these various jobs (photographers, etc.) are not only scarce - but also difficult. Nevertheless, I hope that we will succeed in getting the prints to you shortly. If I hear that there is any difficulty involved, I will write you promptly.

Sincerely yours,

EGH/tm

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which may vary from gallery to gallery and within each gallery from artist to artist. The requirement of this bill that an artist be apprised in advance, in writing, what obligations he undertakes when he enters into a consignment arrangement will bring a semblance of stability to a presently chaotic condition in this field which in most instances works to the disadvantage of the person in the weaker bargaining position, to wit, the artist and entruster of the property in question.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

March 8, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

According to our conversation of March 7 the National Collection of Fine Arts can expect the following items during the first week of April.

Walt Kuhn, BAREBACK RIDER
John Marin,
~~Lyonel Feininger, CHURCH~~
Max Weber, NEW YORK (1912)

Kunigshi
Enclosed you will find loan forms to be completed.
We would appreciate your sending the paintings collect to the:

Registrar's Office
National Collection of Fine Arts
9th and G Streets
Washington, D. C.

Sincerely yours,

Mary Anne Goley
Mary Anne Goley
Registrar's Office

Enclosure

view to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

March 6, 1968

TO: All Dealers

RE: Notice of Stolen Work of Art

The following work has been reported stolen from the office of Mr. John Canaday of The New York Times:

Artist: Rico Lebrun

Title of work: Sleeping Roman Soldier

Black ink and wash on full size piece of buff colored charcoal paper

Dimensions: approximately 30" x 20"

Other information: One of a series of studies for a Crucifixion;
Xerox copy of a photograph is attached.

Any information concerning the above should be addressed to:

Mr. John Canaday
Art Editor
The New York Times
Times Square
New York, New York 10036

or to the Art Dealers Association of America.

Gilbert S. Edelson

rior to publishing information regarding stolen artworks, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART GALLERY



UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA

March 7, 1968

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York 10022

Dear Friend:

With this letter we are sending you a copy of our new Handbook listing ninety-odd objects of art from the University Gallery at Notre Dame. Since the last similar listing, published in 1934, the Permanent Collection has greatly changed and evolved, expanding its range and scope considerably to represent many more artists and periods of art.

The Handbook will serve as an introduction to our Collection for scholars, museum personnel, collectors and others interested in art, and should serve in many useful and cultural ways for the future.

We send you the book in gratitude for the part you have played in assembling this good collection, and hope that you will enjoy the reading and possession of it.

Yours very cordially,

Anthony Lauck, C.S.C.

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pz

Enclosure

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February 20, 1968

Mrs. Judy Humpston Ollis
Research Curator
Carroll Reece Museum
East Tennessee State University
Johnson City, Tennessee 37601

Dear Mrs. Ollis:

Thank you for your letter.

Before proceeding with plans for your requested loans, I must tell you that we have never been expected to handle the shipment of an outgoing exhibition. We will be happy to make the loan if you will make your own arrangements for packing and shipping at your expense, with full insurance coverage as our policy stops at the portal. One of the pictures is at Santini Warehouse and will have to be called for there and the other is here at the Gallery.

Please let us know your wishes before we prepare our consignment invoice to you.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 19, 1968

Mr. and Mrs. William Lane
Holman Street
Lunenburg, Massachusetts

Dear Saundy and Bill:

I am sending you a belated "thank you note" for your lovely gift and especially so for remembering that daisies were my favorite flower. I am enjoying the bouquet in my home and, as a matter of fact, am looking at them at this very moment.

Now that the weather is improving, I hope to see you in New York very shortly. This has been a tough winter for all of us and I am looking forward to my lecture trip scheduled for March 15th in Florida, where I plan to take an extra day to enjoy the change of climate and getting away from this nasty town, with garbage, poor transportation and all the other evils which have developed here. Meanwhile, I am working on the Sheeler exhibition to be held at the Smithsonian and am delighted that you agreed to lend some of your pictures and glad that so many other collectors are cooperating as well. This means that I have to make long, long lists of current insurance valuations for each lender, order photographs, supply biographical data, etc., but I am happy that the exhibition will be held in three important areas and was also pleased to hear that practically the entire group of pictures will be reproduced in the catalog. My experience with the Smithsonian has been most satisfactory as the entire staff is not only knowledgeable but is actually dedicated, unlike the majority of our population and certainly in museums throughout the country, which in many instances have been perverted into discotheques, with the visual arts as a side issue.

You must be devoted to Massachusetts, as your visits to New York have been so rare - and I miss seeing you, hoping that you will visit me very soon. Meanwhile, my affectionate regards.

As ever,

EGH/cm

P.S. Your greeting card arrived today and I was pleased to see so excellent a reproduction.

have had no one-man shows in the Gallery for quite some time as we have only a few living artists, who are not too productive, and the others naturally do not produce new work for exhibition. However, now with the better staff I have, we will work on some idea exhibitions as soon as I complete a much-needed vacation.

February 27, 1968

Meanwhile, do let me know what is looking up your way and how you-all feel, etc. - as you are all in my mind frequently.

Mrs. Joan Ankrum
Ankrum Gallery
657 N. La Cienega Blvd.
Los Angeles, California 90069

And so, with love, regards

LOVE, SA

Dear Joan:

It has been a long time since we have communicated with each other, but I have thought of you, Morris and Bill frequently. However, life in New York and particularly in an art gallery is mighty rough these days. As you have no doubt seen reports in the press and probably receive notices from various museums in the country, you will realize that most of these institutions have turned into discotheques, incorporating series of concerts, ballets, fashion shows and all other forms of entertainment to attract an audience, with the visual arts as a minor entity. The whole museum world is interested chiefly in getting a large attendance and I was delighted to read last Sunday's Times, despite the fact that Canaday has never been to the Gallery since the first Broderson exhibition we held a good many years ago, when we all were invited to dinner at his home after he saw the exhibition, which he could not report in the press because of the newspaper strike. I almost sent him a fan letter Sunday, but controlled myself.

The help situation in New York, as you have probably heard, has become almost impossible, but today I completed my roster of employees and hope that we can function normally again in the near future.

About a month or six weeks ago our bookkeeper retired and joined her husband on a long trip abroad. Our records are at last being reorganized and one of these days, with the help of a friend who took care of our books many years ago but changed her profession, we now have her promise to bring the records up to date until we get a better replacement than we now have and I will then send you a complete report of sales and we can straighten out our accounts accordingly.

Meanwhile, I am eager to know what Morris is doing, aside from the more literal subjects in the way of portraits, etc., which relate to the last oil you shipped to us a good many months ago. I am pleased to advise you that he has been included in many major exhibitions we have been asked to organize, all concentrating on THE DOWNTOWN GALLERY ROSTER. We

March 1, 1968

Mrs. Sally Fairweather
Fairweather-Rardin Gallery
141 East Ontario Street
Chicago, Illinois

Dear Sally:

Immediately after your call, we phoned Berkeley to pick up the painting and - much to my horror - were advised that the whole trucking field is on strike and we cannot conceive any way of getting the Davis back to you until this ends.

Naturally, I am much distressed about the matter, as I can't even get someone to make the crate for us so we could deliver it to Kennedy Airport.

Bear with us, kid. C'est la vie in the U.S.A.

It was good to see you. Fond regards to you and Shirley.

As ever,

EGH/tm

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND D STREETS, NW.
WASHINGTON, D. C.

February 23, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

It is always a very special treat to visit you in your gallery and on last Monday it was, as usual, delightful. What surprises you always can bring forth and the Wright Ludington "N. Y. City, 1912" was certainly one of them. I hope that you will let us borrow it for our opening exhibition, instead of "Rush Hour". Then, too, we want to ask for the loan of

Kennedy's "LOS GIRL RESTING" - 25,000.
~~Lyonel Feininger's "Church, 1913", 38 x 33 - 45,000.~~
Walt Kuhn's "Bareback Rider" 35,000
John Marin's -- oil -- 30,000

With our best thanks and affectionate greetings,

As ever,

Adelyn

(Mrs.) Adelyn D. Breeskin
Special Consultant

P.S. Don brings news of your gift of a George L. K. Morris and we look forward to seeing photographs of a group from which we can choose one. That will be a real boost to our morale and we are grateful.

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February 16, 1968

Mr. Robert Dorfman
George J. Dorfman & Co.
97 North Main Street
Gloversville, New York

Dear Bob:

Mrs. Halpert has asked me to tell you that
she will be pleased to see you and Mr.
Pilles on Tuesday.

Sincerely yours,

Tracy Miller

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THE AKRON ART INSTITUTE

FORREST SELVIG, DIRECTOR

5 March 1968

Miss Edith Halpert
The Downtown Gallery
Ritz Tower Concourse
465 Park Avenue
New York, New York 10022

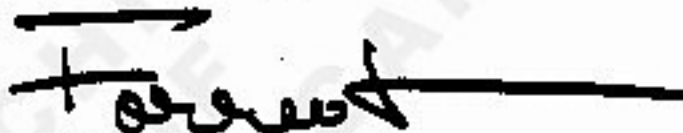
Dear Edith:

I am devastated that I did not have a chance to see you in New York after all. I became quite sick and I am still only recovering from some peculiar kind of flu. I hope you understand when you get sick you just can't do anything really properly. I ran around much too much and didn't get enough rest.

We expect to be in New York with a small group of collectors from Akron the weekend of March 22, 23 and 24. Would it be alright if I brought them down to visit you?

Affectionate best wishes to you.

Cordially,


Forrest Selvig,
Director

FS:bl

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

Please add the following:

PUBLICITY: ✓ Mr. Thomas F. Bird
WNCN Fine Arts News
2 West 45th St.
New York, N.Y. 10036

MUSEUM: ✓ Mr. Russell B. Hicken, Dir.
Mint Museum of Art
Charlotte, N.C. 28201

✓ Mr. Forrest Selvig, Director
The Akron Art Institute
69 East Market St.
Akron, Ohio 44308

✓ Mr. Leroy W. Flint
Gallery Director, School of Art
Kent State University
Kent, Ohio 44240

✓ Mr. Richard A. Long, Dir.
College Museum
Hampton Institute
Hampton, Virginia

✓ Mr. Edward L. Kallop
Cooper Union Museum
Cooper Square
New York, N. Y. 10003

✓ Mr. Warren Wolf
Moore College of Art
20th and Race Sts.
Philadelphia, Penna, 19103

✓ Mrs. John C. Rush
22 Victory Parkway
Cincinnati, Ohio

✓ Prof. Frank R. Horibeck
Chairman, Dept. Art History
60 Bascom Hall
University of Wisconsin
Madison, Wisc. 53706

✓ Mr. Bernard Dannenberg
ACA Heritage Gallery
63 East 57th St.
New York, N.Y. 10022

✓ Mr. Donelson F. Hoopes
Brooklyn Museum
Eastern Parkway
Brooklyn, N. Y.

✓ Mr. Walter H. Allner, Art Dir.
Fortune Magazine
Rockefeller Center
New York, N. Y. 10022

As I mentioned in my note yesterday, Gene, we really need these lists complete for our own reference, regardless of the time of our next mailing, so I will be most grateful for the fastest possible delivery of the cards. Many, many thanks.

Sincerely yours,

Tracy Miller

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There are several others I am very eager to have you include and hope that you will be in New York before the summer festival to see some incredible examples which Mrs. Sheeler has been finding in various boxes, etc. in the house. Also, there are others that I have been searching for many years. I believe that a selection from these two lesser-known groups will add greatly to the collection of the Sheeler retrospective. As a matter of fact, since several of the Sheeler are visiting me tomorrow, I may show them to you and find out what your own view is in the very near future.

Best regards.

Mr. Harry Lowe, Curator of Exhibits
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Harry:

Here I am in my apartment accompanied by my Ediphone Voice-writer (so-called) attacking the biggest folder of unanswered letters in my career. These last two months were really most incredible. The personnel problem became and still is almost hopeless - particularly in New York City. In addition to the reduced number of the staff, virus, the flu and other illnesses resulting from the most ghastly weather of all time involving absentees from day to day resulted in my taking over the bulk of the work in the Gallery, thus averaging an 18 hour day, 7 days per week. I have not indulged myself in a solid hour of rest. To cap the climax, my cook has been away the entire week. All this is in explanation of the unanswered requests for current valuations of the Sheelers to be lent to the Smithsonian. Thus, if you get any violent complaints about our lack of cooperation, you will understand the reason why.

On the other hand, I am delighted that you have been receiving so many affirmative replies at a time when most collectors are opposed to outgoing works of art even to major museums because of the many pictures returned to them in terrible condition. This has really developed into a serious problem, as we well know from the many damaged works we have received.

Another major problem is the fact that the well-informed collectors, who see announcements from various museums throughout the country listing their forthcoming programs are getting fed up with what I call the discotheque performances, including dance, music, poetry readings, fashion shows, etc. in institutions which formerly concentrated on the visual arts. However, there are enough institutions which still retain their dedication to the original concept of an art museum. As a matter of fact, we are now deluged for exhibitions concentrating on The Downtown Gallery Roster - starting with Texas and on to Georgia, North Carolina, Michigan, Connecticut, etc. and I will probably have to hire Stein to paint some replicas so that we can satisfy all the requests. I promise that during the coming week - despite all my problems - I will fill in the forms sent by David and will order the photographs of the paintings and draw-

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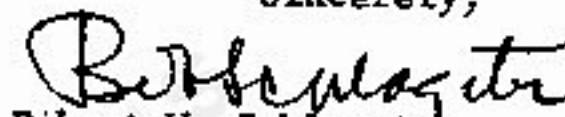


It is a great show, one that I shall hate to take down and ship back. We had phenomenal luck on it, Budworth did a great job getting them here in Chapel Hill Saturday after his pickup on Thursday (although our village REA is not in business to deliver on Saturdays .. we got them early Monday). Had all week to play with them and arrange, which was finished the following Saturday before our Sunday opening. But the time did give a chance to show them at their best. They followed the Whitney Soyer show. I personally find this one superior to the Soyer. It is hard for some of the young students to find it exciting, but it is to most who see it. I rather suspect that art students tend to get lost in a creative narcissism that blinds them of their own roots and the underpinnings of their own art forms. It reminds me of the time a young art history student said he couldn't see what everybody "saw" and got so excited about in the Mona Lisa. One middle age but attractive townswoman taking the course said, "Just you wait Honey, until you are old enough, and you will understand."

Many thanks to you and your staff for your help, advice and handling of the show. With eight borrowing from you at one time, how did the sale of paintings go during your museum servicing days?

That Stuart Davis sale should keep everyone happy for awhile. Just imagine, you now are in the price range of the OLD masters. We just bought a 4th century Greek bronze (almost life size) head for 1/4th the Davis! Although I admit I would rather have a good Davis.

Best to you and staff,
sincerely,


Robert W. Schlageter
Associate Director

RWS/sho

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

March 5, 1968

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

Mrs. Reeves of my own budget office has just checked for me on your payment for the Sheeler picture, and assures me that the request for payment has been in the hands of the U.S. Treasury Department for several days. Hopefully, by the time you read this you will have received their check. I am indeed sorry for this delay and the inconvenience caused you. It is just one more instance of the cumbersome wheels of government grinding too slowly.

I am enclosing for your information a memorandum from Mr. William Dunn of the International Art Program concerning your Stuart Davis paintings.

It was very good to see you on my last trip to New York, and I hope everything goes well with you.

Sincerely,


David W. Scott
Director

Enclosure

THE DOWNTOWN GALLERY

Established 1926

EDITH ORIGON HALPERT, Director
Consultation by appointment only
Telephone: PLaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

March 7, 1968

Rexall Carpet Cleaning Co.
4077 Third Avenue
Bronx, New York

Attention: Personnel Dept.

Gentlemen:

Charles Hodges has applied for a job as
porter with this Gallery and has given
your firm as a reference.

May we ask that you give us any comments
you may have, in confidence of course,
regarding Mr. Hodges - as to performance
of duty, reliability, etc.

Thank you for your cooperation. A self-
addressed envelope is enclosed.

Sincerely yours,

Tracy Miller
Tracy Miller

*Charles Hodges worked for us a short
time. He was Honest and very
polite.*

*E. Nebeling
Rexall Carpet Cleaning Co*

DAVIS • DOYE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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~~Artist's work-for~~ exhibition and/or sale on a commission basis. Although there was never any doubt as to an agent's civil liability for a tortious conversion of his principal's property (Britton v. Ferrin, supra, and Hudson v. Yonkers Fruit Co., 258 N.Y. 168) some District Attorneys were reluctant to prosecute such tortfeasors for embezzlement (now denominated as larceny) because art dealers had for many years beclouded the issue by unilaterally assuming to treat the relationship as a mere creditor-debtor, rather than principal-agent, relationship. The abuses resulting from such unilateral assumption necessitated legislation which would remove any doubt as to the fiduciary nature of the consignment arrangement and lay the legal foundation for the application of criminal sanctions against embezzlement (larceny) as set forth in subsection 2 of § 220 of Article 12-C. The District Attorney of New York County, in which most of the art galleries are situated, has recently taken the position that subsection 2 serves no useful purpose since the larceny statutes as contained in the revised Penal Law would be applicable in view of the fact that subsection 1 clearly spells out the fiduciary nature of the consignment arrangement between an artist and his dealer. Accordingly, this bill further amends Article 12-C by omitting subsection 2 as enacted in 1966. Such omission is not to be misconstrued as abolishing prosecution of wrongdoers in this area; such prosecutions will hereafter be pursued under the larceny statutes as set forth in the Penal Law.

This bill also relaxes the prohibition against an artist's voluntary waiver of the protection of this article with respect to the treatment of proceeds of sale provided that (a) such waiver is in writing and (b) such waiver will in no event be operative as to the first \$2,500.00 of annual

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

March 1, 1968

THE
JOE AND EMILY LOWE
ART GALLERY

ART DEPARTMENT
P. O. BOX 8084

Mrs. Edith Halpert
Downtown Gallery
465 Park (Ritz Concourse)
New York, N. Y.

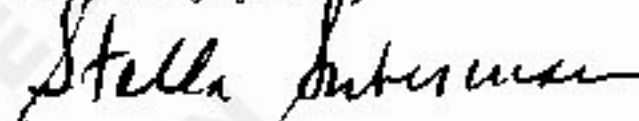
Dear Mrs. Halpert:

I believe there has been some correspondence between you and Dr. Freundlich concerning the possibility of an exhibition of American Art, 1903-1923 to come from your Gallery to the Lowe.

We are most interested in having this exhibition during January, 1969 and wonder if you could make it available to us around that time?

We are delighted at the prospect of the show and hope we can hear from you soon. Please, also, let us know your conditions, requirements and so forth.

Sincerely yours,



Stella Suberman
Administrator

SS:ich

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February 23, 1968

Miss Margaret Watherston
44 West 77th Street
New York, New York

Dear Miss Watherston:

My bookkeeper just called my attention to your duplicate invoice dated February 13th. This was taken care of on October 13, 1967. I am referring to the four items listed - 3 John Storrs and 1 Max Weber - totaling \$130. She has just shown me the cancelled check #3256, which bears your endorsement, together with the following bank stamp, "REGULAR CHECKING (yes, checkink) ACCOUNT, Office #72, Teller C, Account No. 2209109, indicating that your account was credited with the amount.

Several days ago we sent you three paintings - a Weber, a Kuniyoshi and a Dove. No doubt you recall having cleaned the Weber some time ago. I had sent this painting to my apartment with the idea of hanging it, but could not do so until I could get an electrician to install the necessary lighting. It was tucked away in a very safe place and I saw it every day, but one evening when I returned to the apartment and peered into the storage place in my living room, I found that terrible, cut, tear or whatever. This remains a great mystery because no one has access there and how this happened, with nothing falling from any direction, is a great puzzle. However, I suppose it now has to be relined and repaired. Please let me know what you think should be done for one of my favorite personal possessions. The Kuniyoshi was another shock, but we discovered it immediately after some carpenters had been working in the stock room and realized it must have occurred while they were drilling and moving things about. Please let me have the figures on both. The Dove was returned from an exhibition with a few scratches and that too requires some touching up.

Sincerely yours,

EGH/tm

February 20, 1968
The Downtown Gallery
465 Park Avenue

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To: Gene Kaplan, Comet Ray Letter Service

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Far Hills, N.J. 07931
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New York, N.Y. 10028
- ✓ Mr. Robert I. Bobrow
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219 Luther Dr.
San Antonio, Texas
- ✓ Mr. Ronald Ostrow
220 East 63rd St.
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Bridgeport, Conn. 06604
- ✓ Dr. Joseph Kriegler
52 Palm St.
Lackawanna, N.Y. 14218
- ✓ Mr. Daniel T. Kawakami
2673 Andover, Apt. B
Fullerton, Calif. 92631
- ✓ Mr. Ernest Chambers
1509 No. Beverly Dr.
Beverly Hills, Calif. 90210
- ✓ Mr. R.A. Ellison Jr.
66 Allen St.
New York, N. Y. 10002
- ✓ Mr. M. W. Getler
475 Bryant Ave.
Roslyn Harbor, L.I., N.Y.
- ✓ Mr. & Mrs. Peter Gilbert
29 Split Rock Dr.
Kings Point, N.Y. 11024
- ✓ Mr. William W. Collins
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Rye, N. Y. 10580
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37-380 Marx Road
Cathedral City, Cal. 92234
- ✓ Mr. Richard Tatar
103 Oakland Ave.
Gloversville, N.Y.
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4001 Edgemoor Rd.
Fort Worth, Texas 76116
- ✓ Governor Nelson Rockefeller
30 Rockefeller Plaza
New York, N. Y. 10020
- ✓ Mr. Jack H. Cohen
4200 Park Ave.
Bridgeport, Conn.